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OCTOBER 1928

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# WE ARE ONE

# hy Rosa Ponselle



I the close of one of my first singing lessons, my dear old maestro said to me: "Remember always to choose your accompaniment with care. Next to your own voice, it can be the greatest factor in your success."

At the time I was puzzled. What, I asked, had a piano to do with my success as a singer? But as the years passed, I

learned the truth of my maestro's words. I sang with many pianos. But in all of them there was something lacking. Something I cannot quite describe—call it sympathy of tone if you will, or kinship of spirit. Until one day, shortly after I joined the Metropolitan Opera Company, I found what I was seeking. And the discovery was one of the hathiest experiences of my life.

I had set out to find a practice piano for my home. I tried many different makes. Then, in the course of my rounds, I seated myself at a Knahe. I had not played a dozen notes before I realized that here was piano tone different from any I had ever heard before. Its liquid eloquence seemed to reach the innermost recesses of my heart. I was strangely elated, huoyed up. Before I knew it I was singing, Yet, as I sang and played, only one voice rose from the piano. The voice of the Knahe melted into my own. We were one—the Knahe and I.

And we have remained one. Wherever I sing—at home, on the stage of the Metropolitan Opera House, on the concert platform—the Knabe sings with me. Always its golden voice is an inspiration, arging me to do a little better than my best. And always it seems instinctively to sense the mood of my song, and to express that emotion in perfect harmony with me.

So today, when young singers come to me for counsel, I repeat the advice of my old masstro. Only now I can add words of wisdom unknown to him. I can tell these young students not only the importance of accompaniment to a singer—I can tell them the name of the ideal piano for the singer—the Knahe.

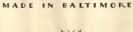
You have only to hear the Knabe to know why Rosa Ponselle has made this piano her own. And why it is the choice of Maria Jeritza, of Martinelli, Kappell, Scotti, Ruffo, and many others. Why it is the official piano of the Metropolitan Opera Company. Why it is the instrument of Rosenthal's art, and of Orloff.

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Each month a similar page brings to Etude readers portraits and short biographical sketches of wellknown composers. These biographies and lists of compositions will serve to give a better acquaintance with the distinguished contemporary composers whose beautiful songs are frequently used by teachers, concert artists, and church and non-professional singers in our foremost musical centers.

DREAM OF HEAVEN

B. Tasting of in the past

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#### EDUARDO MARZO



turned his attention to composition and vocal teaching.

He has produced many noteworthy compositions, among which are eight Masses and other works for the Catholic which are eight Masses and other works for the Catholic service, a number of anthems and sacred songs, and a long list of secular vocal numbers which have met with great favor throughout the country wherever they have been used in repertoires of the leading vocal artists.

Cat. No.	Range	Gr. Pr	rice
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16091 Fairest Lord Jesus	d sharp—g	3	40
16563 Good Night, Op. 161	d—g	3	40
16564 Good Night, Op. 161	b ffat-E ffat	3	40
18546 Lead On, O King Eternal	c-F	3 .	35
18547 Lead On, O King Eternal	a—D	3 .	33
17849 (O) Divine Redeemer, Op. 176	E flat—g	3 .	40
17850 (O) Divine Redeemer, Op. 176	cE	3 .	40
18537 (O) Master, Let Me Walk with Thee.	d—F		35
18538 (O) Master, Let Me Walk with Thee.	b flat—D flat	3 .	35

#### WILLIAM M. FELTON



WILLIAM M. FELTON was born in Philadelphia in 1887 and began the study of piano and organ at the age of twelve years. He inherited a great love and talent for music from his father who was an exceptionally good

father who was an exceptionally good plants and singer. Theory and competition were studied under Alexander Matthews and his first composition with single competition were studied under Alexander Matthews and his first composition with single competition. The studies will be sufficient to the control of the summaries of the sum

Cat. No. Range 17738 Arline, An Irish Love Scog	Gr. F	rice A. A. A. A. A.
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## JAMES FRANCIS COOKE

AMES FRANCIS COOKE, accom AMES FRANCIS COUCH, accomplished composer, editor, linguist and playwright, is a native of Bay City, Michigan, where he was born in 1875. He was educated in the achools of Brooklyn and New York City, where he began the study of music, taking advanced work in Germany at Wurzburg Univer-

For several years he wrote for the famous musical papers in Germany, JAMES FRANCIS founded by Robert Schumann and Richard Wagner. Upon his return to America he was engaged in teaching and journalism in New

York City. In 1907 he became Editor of THE ETUDE; in 1918 President of the Presser Foundation and in 1925 In addition to numerous books on music he has written

dramas, essays, poetry and numerous musical compositions some of which have been unusually successful. Among his compositions his songs have taken rank with the works of leading contemporary writers and several of them fre quently appear on the programs of the country's leading

angeres.	
Cat. No. Range	Gr. Price
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#### BERNARD HAMBLEN

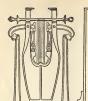
BERNARD HAMBLEN, talented English song writer, was born in Yeovil, Somerset, England, in 1877. He received a private school education and before starting out in the field of and before starting out in the held of musical composition, he had but ten months training on the piano. Mr. Hamblen came to America at an early age and soon established himself in this nized as possessing unusual merit by

age and soon estatistical himself in this country as a song writer of unusual ability, by virtue of several numbers which almost immediately became recog. Beanage Hamsler leading vocal artists. In addition to a number of delightful secular songs, he has to his credit several vocal compositions of a sacred nature which are used nature which are used nature.

Cat. No.  19934 His Almighty Hand 19934 His Almighty Hand 19935 His Almighty Hind 19935 Carl Serfect Song 23370 Love's Perfect Song 2371 Love's Perfect Song 2372 Love's Perfect Song 2372 Love's Perfect Song 2472 Love's Pe	Gr. Pri
23372 Love's Fetfect Song	3 . 3 . 3
19947 Sunshine in Rainbow Valley. E sharp—g 19948 Sunshine in Rainbow Valley. E—g flat 19948 Sunshine in Rainbow Valley. c sharp—E flat	3 . 3 .

The range of each song is indicated unth small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

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TETUDE MAGAZINE

Vol. XLVI, No. 10 OCTOBER, 1928

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#### THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere





ONE HUNDRED AND TWENTY THOU SAND FOLLOWS THE SAND FOLLOWS

A GREAT NATIONAL CHORUS of two hundred and fifty of the best singers of London's choral societies is being formed by the British Broadcasting Company, for the purpose of pro-ducing large choral works with prominent con-ductors and soloists.

A LONG DISTANCE CONCERT took place at Potsdam, Germany, at the end of June, when the conductor, Erich Fischer, stood alone on the stage and directed an orchestra in another city and a chorus hundred or miles away. The combined use of the radio, telephone and loud speaker made this possible.

THE GOLD MEDAL FOR PIANO PLAY-ING in the recent Bournemouth (England) Res-ival, is reported to have been won by a blind boy of seventeen years. He played the "Emperor Concerto" of Beethoven, which be had memorized in two days of listening to phonograph record-and then prepared for rehearsal with the orcles-

EIGHTY-SIX ENGLISH ORGANISTS have

THE NATIONAL ASSOCIATION OF OR GANISTS beld its twenty-first annual convention, at Portland, Maint, from Angust 27th to the convention at Portland, Maint, from Angust 27th to New York State College for Teachers, was the leading speaker. Organists apparaing in recital programmer Mauro-Cortone and Charlotte Mathewson Lockwood, of New York City; Charles Peaker, representing the Canadam Control of New York Street Canadam Control of New York Canada

\*3 -----

OLIVER DENTON

AN INTERNATIONAL CHAMBER MUSIC SOCIETY has been formed in Madrid, for the purpose of facilitating copperation between Spanish and foreign artists. Quartets by Frank Bridge and Dvořák were on the first program.

OF OPERAS PRESENTED IN GERMANY during the season of 1926-1927, "La Bolomo" of unusual shifty, and for thirty-four years as no forty-with teathers again of Alberts "lifelland" of the season place, with two hundred and forty-bid second place, with two hundred and forty-bid second place, with two hundred and forty-bid second place, with two hundred and seventy-eight filters, and the season of t

MASCAGNI is reported to have completed an operetta, of which the libretto is by two Viennese writers. The work will be presented in Berlin, Brussels and Milan, during the coming

REVIALS OF MLEBUT-POROTED.

REVIALS OF MLEBUT-POROTED to the musical world. Thus in June we had in London a gala performance of Handels "solo or "Other", under the blatton of Sir Thomas Brecham, and with the King and Queen present world. Thus in June we had in London a gala performance of Handels "solo or "Other", under the blatton of Sir Thomas Brecham, and with the King and Queen present world. The solo of the statement of th

PARIS for a time this spring became the musi-cal enter of the world. Besides her own Opéra and Opéra Comjune, there was the Yienan Opera Company. Along with her own oethertras with as Bruno Walter, Serge Kousewisks, and others, there were the Amsterdam Concertechous under Willem Mengelberg and the Berlin Phillarmonic Orchestra under Wilhelm purtwingler, with re-calibits frem over all the globe.

4----

THE FEIS CEOIL, an association founded in THE FEIS CEOIL, an association founded in 1985, for the promotion and study more especially of the native music of Ireland, bell its thirty-ing the property of the property of the pro-tain Dublin. This year there were one thousand and thirty-two entrants in its competitions, as the property of the property of the pro-sent the property of the property of the sat those of John McCormick as well as of Mar-guerite Sheridan who is so popular with operatic audiences in both Italy and England.

A NATIONAL ITALIAN FOLKLORE CON-GRESS was held at Florence, in June, under the auspices of the Federation of Fascisti.

SIR HENRY COWARD, who will be seventy-nine in November, has relinquished his position as conductor of the Leeds Choral Union, with which he has been associated as leader for twen ty-three years. The great Leeds Festival has long heen one of the evaluation of the counterfail.

heen one of the outstanding musical events of the world. Sir Hears Coward There many choral master. Sir Hears Coward in all thee accomplishments Sir Henry has been a moving aprirt. In fact he has been one of the great forces in sustaining British supremacy in the choral field of musics.

THE BOY SCOUT BAND of Springfield, Missouri, with three hundred and sixty-five members, boasts of the largest membership of an similar organization in the United State. Its size and training are due to the enthusiasm of Lester C. Cox, a prominent husiness man and ardent musical amateur.

(Continued on Page 803)

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Achievements, New Heights

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tic Appearance, New Inspiration-members of our staff are united

in believing that it ranks as one of the very finest numbers yet pre-

Because of these achievements we are asking a great favor of our loyal friends. Will you not, in the interest of musical art in your

community, make this month a special effort to draw the attention of other musical beoble to the new standards of excellence set in this

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A SUMMER ROMANCE, R. M. STULTS

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ECHOES FROM THE PINES, R. M. STULTS FAIRY KISSES . CHESTER NORDMAN FRAGRANT LILIES, SALVATORE ARNO IN A MOONLIT GARDEN,
J. M. BALDWIN

IN MAY TIME, - SALVATORE ARNO KEEPING STEP MARCH, R. M. STULTS MAVIS . . CHARLES HUERTER NODDING TULIPS, CHESTER NORDMAN PEACEFUL THOUGHTS, E. MEINARDUS SKY BLUE WALTZ, · WALTER ROLFE TARENTELLE IN D MINOR,

THE TOY WINDMILL, WM. A. TAYLOR THE VOLUNTEERS MARCH.

George F. Hamer TWILIGHT IN THE WOODS, WALTER A. LENLEITNER TWILIGHT MELODY, GEORGE F. HAMER YELLOW BUTTERFLIES.

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#### Again, We Prefer Gentlemen

family, when we broadcasted a duet of let- in study, just what you intend to do with ters from fathers who were vitally con- the art, and then place complete confidence cerned with the musical education of their in your teacher and work to this end, conchildren. This month we again welcome centrating on the beauty and privilege of children. This month we again wearons centrating on the beauty and privilege vehicle opportunity to give further preference to the gentlemen of the family. We present the solo voice of a worthy young man, sext.

While a desire to excel is laudable, it and enlarge the scope of our fathers' en-

#### Self Analysis Prescribed

for many reasons, but principally because self of the spirit of rivalry of your assoit presents the age-old question, "to be or ciates and mistrust of your teacher, you not to be." However, you do not state your cannot expect to make satisfactory progage nor give me any idea of what it may ress. be, and therefore I cannot judge how serious this period of discouragement may be. ous this period of discouragement may be. Further, you do not state your purpose or intention in studying music—that is, how

over two years of study.

First let me say that in most cases three years' work on the piano is really insignificant. Even with considerable industry be doing very advanced work. Again, if sense of absolute pitch. you have "neglected the piano for four

As I see it your impatience to succeed is

IN THE August issue we gave our space My advice to you is that you go into in this department, with genuine pleas- a period of self-communion and self-analyure, to the male members of THE ETUDE sis. Find out from yourself your purpose

study of music. Music should put into your life peace and joy. It should be to you a comfort and inspiration. Until you M. P., Iowa. Your letter is interesting get this attitude towards it and purge your-

#### Developing Absolute Pitch

far you propose to pursue the subject, really constructive idea. He is himself whether you hope to be a professional engaged in orchestral work and desires to pianist, a teacher, or are merely studying develop in his toddling son absolute pitch. for the pleasure it may give you and for With this end in view he has pasted upon its cultural value. All of these things must each A on the piano keyboard a bright necessarily influence my answer to your colored paper disc-red, green, purple, yellow, and has taught his tiny child to sound You state at the outset that you have been those keys by calling his attention to the You state at the outset that you have the taking lessons now for a period of eight discs over and over again. Now the child months, after a neglected period of four observes these bright colors and habitually years, having previously had something strikes these keys and no others. By repeatedly sounding A on his violin the father is reinforcing the pitch the child gets on the piano, and he hopes by this experiment to develop in the child the

In this materialistic and money-mad age years," you should not expect to restore it is a surprise and a delight to get a letter your proficiency and advance very much, in from a young man, in Ohio, who is at a brief period of eight months. Your com- present holding a responsible position but plaint is a common one. You "watch others who writes that "ever since my High who are progressing faster" and compare School days I have had a desire to teach your own work and become discouraged, public school music, but have not been your own work and become uscouraged, public saloot music, but nave not been when those "others" are pursuing music able financially to study. However, it is with seriousness of purpose, without different now." He goes on to state that periods of interruption, with perhaps comwith his present position, and by exercisplete self-sacrifice and devotion to the art, and with less care about the sort of show can realize his ambition. He feels that they are making in their progress than he "can make a success of public school about the real joy they are getting from music, because I believe music is my calling and that this is the branch I have al-I doubt that your teacher is "stringing ways wanted to follow." His only fear is you along." I imagine he states the truth that he may be "to old to enter the field." when he tells you "again and again that you He has studied the piano for several years are impatient." If he has plenty of pupils, so he is not without a foundation. He as you say, he would not be "stringing seeks advice (which has been given him along" one who, admittedly, is not a credit with pleasure) upon recommended reading and study during this period of waiting.

The excerpts from his letter are pubyour greatest handicap. Know this: if one lished merely to show that large class of makes an artistic success of any branch of pessimists who believe that the days of music, the first several years' work must ideals have past that we still have young be painstakingly and carefully done, with people who deliberately choose to take for (Continued on page 796)



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RECOGNIZING a clear division among the ideals of American composers, the awards are offered for two distinct classes of composition. Twenty-Five Thousand Dollars (\$25,000) is to awarded for the best work of symphonic type—not hitherto published or performed in public—in any form which the composer may employ or develop, within the playing scope of the full symphony orchestra. Complete scores, as well as piano scores, must be submitted. The work may be of any length.

#### Awards Popular

In addition, awards of Ten and Five Thousand Dollars, each, are offered: Ten Thousand (\$10,000) for the best, and Five Thousand (\$5,000) for the next best concert composition with nthe playing scope of the American dance, jazz, or popular concert orchestra, not hitherto

in the paying score for the American cande, fact, to popular condect ordered, no financiar published or preferred in public. Complete scores are preferred but the judges will accept plano scores. The work may be of any berght.

This competition is open only to composer of American citizenship. Manuscripts submitted by those not within this classification will not be considered. Proof of citizenship of the United States of America must be adduced if called for.

First public announcement of the competition was made on May 28, 1928.

Tire closing date in the symphonic competition is May 28, 1929. Manuscripts postmarked after midnight on May 28th will not be considered. The award will be announced on October

The closing date in the popular competition is October 29, 1928. Manuscripts postmarked after midnight of October 29th will not be considered. The awards will be announced on

Friday, December 28, 1928. No restrictions are imposed on the number of compositions which any one composer may

#### Distinguished Judges

In the symphonic competition, the judges are Mme. Olga Samaroff, and the Messrs. Rudolph Ganz, Serge Koussevitzky, Frederick Stock and Leopold Stokowski.
This judges in the popular competition will be selected and announced at a later date.

THE Victor Talking Machine Company reserves, on every manuscript submitted, prior rights to first two public performances; first recording rights and first broadcasting rights. On winning manuscripts Victor reserves rights on public performances and on all recording and broadcasting, for a period of six months, to date from the announcement of the awards. The Victor Company, in turn, agrees to pay the usual publisher's royalty for recording rights to the publisher controlling the copyright. Therefore, contestants under contract to music publishers must, on request, furnish to the Victor Talking Machine Company releases bringing their compositions within the above stipulations,

To insure the transmittal to the public of valid and meritorious works of music, the judge may withhold all awards, if the works submitted are, in their opinion, inadequate in concep-tion or execution. In such case, the judges will award the prize money to some project devoted to the development of creative musical work in America

#### Directions for Submitting Manuscripts

MANUSCRIPTS in the symphonic competition must be addressed as follows: Editor Symphonic Contest, Vistor Talking Machine Co., Camden, N. J.

MANUSCRIPTS in the popular competition must be addressed as follows: Editor Popular Contest, Victor Talking Machine Co., Camden, N. J.

Contest, Victor Talking Machine Co., Canden, N. J. (

d) Best manuscript must be marked at the top of the first page or on the cover with a distinguishing title, or motto, and the name of the compertion in which it is entered,
and the manuscript, and address nor any other indication of his identity should
appear on the manuscript,
(c) The componer's name and address must be enclosed, together with a copy of the title or
motton on the munuscript, in a separate sealed envolve, which must accompany this manuscript. This envolope will remain in the custody of the Victor Talking Machine Company
until after the search of the judges, who will identify only by their tutles, or motton, the vorks submitted to them.

works submitted to them.

(d) Manuscripts must be sent by first-class, sealed, registered mail, and return receipts should be asked by the senders from the Post Office authorities.

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compositions submitted, although every care will be exercised to sateguard against loss in transmitting the manuscripts to the judges.

(f) No manuscript will be returned until after the award has been announced. When the award has been announced, the Victor Talking Machine Company will return the manuscripts to the contestants, on receipt of their written request and correct address at that

scripts to the contestants, on receipt of their written request and correct address at that time. The manuscripts will be returned by registered mail at the expense of the Victor Talking Machine Company. Exceptions to this regulation are noted under Paragraphs (g) and "Distinguished Judges,"

(g) Composers wishing to withdraw their manuscripts from the competition, however, may

(g) Composers wating to within w their mainscripts from the competition, however, may do so on request to the Victor Talling Machine Company before the closing date.

(s) Submission of a mainscript in either competition shall be construed as evidence of the composer's acceptance of all conditions of the competition. The composer's acceptance of all conditions of the competition. Of the Victor Talling Machine Company reserves the right to disqualify and return any manuscript which is not submitted in full compliaine with all rules of the competition. The composer by the submission of his manuscript agrees that the decision of the judges shall be brighing and final, and that on appeal may be taken therefrom.

No employee of the Victor Talking Machine Company shall have the right to enter the competition. An employee is defined as one who regularly receives a salary and is listed on the payroll of the Victor Talking Machine Company.

Can You Tell?

- 1. What musical form did Wagner create?
- 2. What is meant by enharmonic?
- 3. What was the first American opera to be produced in
- 4. What is meant by an accidental or chromatic tone?
- 5. What is the official title of the leader of the first violins of an orchestra?
- 6. A dot placed after a note receives how much value in
- 7. For how many generations was the Bach family influential in the musical profession?
- 8. What is a Fanfare?
- 9. Where are the half-steps in a major-scale?
- 10. What composer carried the piano sonata to its highest point of perfection?

TURN TO PAGE 796 AND CHECK UP YOUR ANSWERS.

Save those questions and manwers as they appear in each issue of The Bruos Music Madantins month after month, and you will have fine entertainment material when you are bost to a group of music loving friends. Teachers can make a serap book of them for the benefit of early pupils or others who sit by the reception come resulfing table.

#### Mastering Irregular Rhythms By G. BROWNSON

Such irregular rhythm as two against available we count 1-2-3-4, but begin a full

against four. The correct division is:

three, three against four, and so forth, measure before playing to insure steady may be mastered in the following way: counting. We now play measure eight For illustration the Fantaisie Im- with both hands together. promptu in C-sharp minor, by Chopin, The only aim at this stage is to play the may be used, its rhythm being three notes (indicated by a line in Ex. 2) simultaneously with the tick of the metronome.



played simultaneously (the first of each hand and time at least in the left.



tick for each beat. If no metronome is is uneven.

We repeat this until it can be done with ease. Next we try to smooth out the right hand only. There may be sudden rushes or pauses in the left hand but always the first notes are played together The beat is divided into six parts, thus with the tick of the metronome, thus pre leaving only two of the seven notes to be serving time and rhythm in the right

thus keeping perfect time.

When this can be played with ease, the we shall now proceed to measure eight right hand playing almost unconsciously except for the conscious striking of the first note of the right hand with the first note of the beat in the left hand, all that remains to be done is to smooth out the left hand. As the first of each beat is being played in perfect time, it should not be difficult to play the two remaining notes, if we listen intently and almost forget the right hand.

The only time that two notes are struck In playing the Fantasic Imprompts it is together is on the first division of the first better to reverse the order of procedure beat. There being four beats to the and smooth out the left hand first on acmeasure, the fingers will strike together count of the sixteenth rest, causing the four times. We shall now begin the task right hand to begin slightly before the roar times. We suam now begin the task of playing the hands together. The met-ronome is set at a comfortable rate, one difficult to play smoothly if the left hand.

#### Page Gurning for the Pianist By PAULINE HALL PITTENGER

of treating the pages will prove of in- two pages at once.

More or less disastrous experience in same way, only not quite so far. Keep page turning has been the lot of all piancutting in this manner until the very last the sole week in a contract of the contract of sage containing has occur the sol or all plans cutting in this manner until the very sold sage in the sage is reached. Next turn up each corcompanying or in playing in an orchestra, ner a little to allow a complete separation In order to eliminate much uneasiness of pages. Then you will experience no and embarrassment, the following method difficulty in turning and will never turn

estimable value. Cut the first turning page This method is especially helpful for straight across the bottom as close to the those playing over the radio as it elimilast score as possible without clipping any nates all noise and assures a good pernotes. Now cut the next page back the formance,

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#### Two Centers in Piano Playing By MARY T. FOLTA

An arpeggio passage of both black and white keys is quite difficult. Some of the CDEFG GFEDC white keys is quite difficult. tones persist in remaining indistinct and 5 4 3 2 1 tones persist in remaining indistinct and 5 4 5 2 1
others are entirely missed; just a few are CDEFG GFEDC Right Hand clear and sparkling.

the center of the finger must strike the fourth finger is to strike, watch carefully center of the key. If you strike the key that it strikes in the center. with the edge of the finger, not only the Another good exercise is to hold C-E the finger is reduced.

If the center of the finger tip is used time. Stop frequently to rest the physical there is a balance, and where there is self, think over what you are striving for, balance there is no strain. In all playing, scale work or otherwise, always insist and note in how far you have succeeded.

Many weaknesses in technic can be a few forms of the control o in striking the center of the key with the traced to just this simple fact, that the center of the finger-tip.

An arpeggio passage of both black and Practice very slowly the following:

1 2 3 4 5 5 4 3 2 1

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A point well worth remembering is that Take each hand separately. When the

finger becomes sore, but also the tone with 5-3 fingers and let the fourth finger is not as loud as the one struck with the strike D, slowly, several times. This is center of the finger. Moreover, by having for the left hand. The right hand takes the two centers meet, the tone produced E-G with 3-5 fingers and strikes F with is richer in quality. Also, the strain on fourth finger. If there is a feeling of strain, stop and rest. In fact, you should If the center of the finger tip is used never do a new exercise very long at a

Many weaknesses in technic can be center of the finger-tip does not meet the to the inger-up.

If the hand is physically defective, in so far as the fourth finger curves towards thing for which to strive in piano playing. the third instead of pointing straight out, As long as you balance every move, so it can be cured to a great extent by long all is well, but lose your balance and you find trouble.

#### Simplifying Note-Reading By OLIVE MULL

you suppose they are! Right there between plainly that there are five lines above and those two long black keys, like Johnny five lines below the staff between papa and mamma. Let us see how many we can find. Why there's one, and there's another, and another, and another! Now let's try some other keys-the "G's" and "A's". There they are, beween the three black keys, and G below the A. There must be ever so many of these, too. Let's see if we can find them, be sure we have not missed any.

home, on the staff.

First we'll take the "D's"! Where do pulled apart a bit so that we can see very



These five lines above the staff are called Sure enough-here's a G, and here's an A1 Mrs. Treble Clef and the five lines below, But we must go up the whole key-board to Mr. Bass Clef. The Middle C is their be sure we have not missed any.

There is another key that we haven't low just like your daddy. Let us listen to learned about as yet. It has a longer name and there is only one with just that name on the whole key-board. It is called "Middle-C." Why should it be called that?

G, B, D, F, A, Middle C, and then we low the control of the called that? little boy. Daddy Bass Clef sings down Let's count and see if it is the middle key come to Mamma Treble Clet's ladder. on the key-board. No, because there are We go right on up-E, G, B, D. And here twenty-eight white keys above it and only we are right at the top of the treble clef1 twenty-three keys below it. So that can't After while we shall learn that the spaces between the rungs have names, too, but for But let us see how it looks in its other a while we shall look just at the lines

So now we know how to find Middle C Here are eleven lines and C is right in both his houses, and we can find ever in the middle! And the staff has been and ever so many other notes besides.

#### The Young Beginner By HAROLD MYNNING

VERY often the teacher experiences dif- him that you are going to ask him to the studying of pieces. He can usually with both hands. This immediately barthe studying of pieces. He can usually with both nanes. This immediately play the left hand or the right hand alone is the steep from the playing of both hands to the playing of both hands to the right to involved.

gether too involved.

I have found that a good way to avoid this difficulty is to proceed as follows.

The principle reason why this manner of approaching the difficulty of playing with two hands is efficacious is that, by masterthis difficulty is 10 priceou as 10100ws. two hands is efficacious is that, by measured Assign a half page—more or less as the ing a very few measures at a time, the case may be—of the new piece for the young pupil has the key which will enable the policy of the property of the propert case may be or the new piece for the young pupil has the key which will channel lesson. In your presence let the him to master the whole piece. Of course, pupil play over slowly and carefully each this method is not advocated for more adhand's part alone. After he has learned vanced students who are able to practice to play them separately quite well, tell without supervision from the guide.

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Other Music Sections in this issue on pages 757, 765, 797

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#### Eighteenth Century Italian Opera

As EVERYBODY knows, Handel failed as Da capo was common to them all. . an opera composer, yet succeeded in ora- "Each scene ended with an air of one torio. Perhaps the rigidity of the laws re- or the other of these classes, but no two lating to the musical form of opera de- airs of the same class were ever permitted lating to the missical form of open as to of succeed each other. The hero and heromuch for even his great genius. Rockstro, the English musical historian, gives
by an accompanied recitative and usually

was tolerated, or a woman was permitted to take a man's part. The First Woman It was because of the strictness of such was either an artificial soprano or a con- the drama. tralto. The Third was sometimes a tenor; The work was all to do again, however,

characteristics, though the indispensable own day.

the following account of these laws.

"The custom of the time demanded the tribon and to such a current only—three women and three men—though, in cases of necessity, the presence of a fourth man.

(Prima Donna) was always a high sopra-rules as these that Gluck instituted his no, the second, or third, a contralto. The celebrated reforms of opera in Paris about First Man (Primo Uomo) who repre- the time Handel was in London, still more sented the hero of the pieces, was of neces- or less abiding by them. Gluck broke sity an artificial soprano, even though he down the tyranny of the singers over the might be destined to play the part of Her-composer, making his music more subcules or Agamemnon. The Second Man servient to the emotional expressiveness of

the Fourth, if present, was nearly always either a tenor or bass. But it was not at at unsured to confine all unusual to confine all the note parts forcing composers to construct the music to artificial sopranos or contraltos, without dramas in line with their needs, after the the aid of either tenor, baritone or bass. Italian model set by Rossini and others. Each principal character claimed the This time it was Richard Wagner who right to sing an air in each of the three crashed through the absurd conventions acts of the drama. The airs confided to that had grown up like weeds about the them were divided into five distinct classes, nobler forms established by Gluck. The each distinguished by certain unvarying impetus of his work is felt still in our

#### Clara Schumann's Hands

contain many intimate touches that are bedspreads, which had been a favorite delightful. Eugenie remembers little of pastime of hers during the afternoon her father who died while she was very tea-hour. young. Her memories of her mother in-

THE "Memoirs of Eugenie Schumann," might have induced the slightest stiffness; daughter of Robert and Clara Schumann, she gave up the crocheting of handsome

"Whenever she was in the garden she clude the following, which reminds us that wore gloves with the tips cut off. I never even before her marriage to Robert could help regretting the decapitation of Schumann, Clara Wieck was a famous handsome suèdes. One of the few pieces "From her childhood she had been of needlework which my mother ever did accustomed to take care of her hands.

She was a struct. One of the tell precess of needlework which my mother ever did accustomed to take care of her hands. She was never allowed to lift any weight, of these gloves, when she would use a and had to renounce every occupation which coarse needle and a very long thread."

#### Beethoven's Mother

thoven as a 'handsome, slender person,' survived and had to be somehow fed and says Thayer in his biography of Bee- clothed, and that she was tuberculous. thoven, and tells of her 'rather tall, long- Yet, says Thayer, "Wegeler lays stress contributed to this disposition—the early occupants of the house.

"Madame von Beethoven,' Fischer loss of her father and of her first hus-band, and the death of her mother continues, 'was a clever woman; she could scarcely more than a year after her give converse and reply aptly, politely second marriage."

added the fact that her husband, the She occupied herself with sewing and father of Ludwig, turned out to be a knitting, and paid their house-rent and hersels and the control of the cont harsh and despotic drunkard, that she was

"Fischer describes Madame von Bee- the mother of nine children, six of whom

ish face, a nose somewhat bent, and earn- upon her piety and gentleness; her amiest eyes.' Caecilia Fischer could not re- ability and kindliness toward all her famcall that she had ever seen Madame van ily appear from all reports; nevertheless, Beethoven laugh; 'she was always seri- Fischer betrays the fact that she could be ous. Her life's vicissitudes may have vehement in controversies with the other

and modestly to high and low, and for this To these troubles, of course, may be reason she was much liked and respected

(Continued on page 805)

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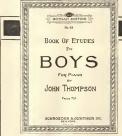
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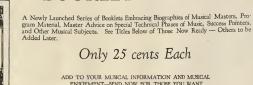
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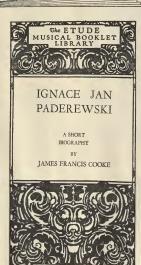
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The Unknown Teacher

THE ETUDE has obtained the permission of Dr. Henry van D the following very beautiful tribute taken from an address entitled "Democratic Aristocracy," delivered at William and Mary College, as part of the ceremonies in celebration of the 150th Anniversary of the Phi Beta Kappa fraternity.

Gradually, like an infant opening its

dreamy eyes, the world is coming to recognize the lofty importance of the teacher's rightful position. Biological science has conclusively proven that we cannot inherit the acquired traits of our ancestors any more than we can inherit our grandfather's gold teeth. Therefore, we have, every second, every minute, every hour, every day, every year, on and on forever, a new procession of children who must be taught mentally, morally, physically, and aesthetically if civilization is to sur-

vive. This enormous responsibility rests upon the teacher. The unknown teachers are the thin line of defense against anarchy, disease, war, crime and ruin in the making. They save for the nations incalculable sums of money that would otherwise have to be spent in punitive measures.

Give us more inspired teachers in our schoolhouses and we will have fewer policemen and prisons. The teacher of good music plays an increasingly vital part in this great work.

We know of no more beautiful tribute to the unknown teacher than that of Dr. Henry van Dyke:

"I sing the praise of the unknown teacher. "Great generals win campaigns, but it is the unknown soldier who wins the war.

"Famous educators plan new systems of pedagogy, but it is the unknown teacher who delivers and guides the young. He lives in

> obscurity and contends with hardship. For him no trumpets blare, no chariots wait, no golden decorations are decreed. He keeps the watch along the borders of darkness and makes the attack on the trenches of ignorance and folly. Patient in his daily duty, he strives to conquer the evil powers which are the enemies of youth. He awakens sleeping spirits. He quickens the indolent, encourages the eager, and steadies the unstable. He communicates his own joy in learning and shares with boys and girls



From a Copyrighted Photograph by Pirie, MacDonald DR. HENRY VAN DYKE Eminent Author and Educator

the best treasures of his mind. He lights many candles which, in later years, will shine back to cheer him. This is his reward.

"Knowledge may be gained from books; but the love of knowledge is transmitted only by personal contact. No one has deserved better of the republic than the unknown teacher. No one is more worthy to be enrolled in a democratic aristocracy, 'king of himself and servant of man-

OCTOBER, 1928 The ETUDE MUSIC MAGAZINE Vol. XLVI, No. 10

"Thou movest,

song, so

courteously

That unac

companied.

Thou any

where wouldst

VITA NUOVA

dare to go.

#### AN UNPRECEDENTED PRIZE CONTEST

\$25,000 for a symphony, \$10,000 for an overture and \$5,000 for a popular orchestral number: these prizes, announced by the Victor Talking Machine Company, are so astonishing to the musical world that we cannot fail to comment upon their unusual value as a stimulus to composition.

Only a few years ago a prize of \$1,000 for a lengthy musical work was considered enormous. An even smaller sum induced the impoverished Mascagni to compete in Italy and produce "Cavalleria Rusticana." No one knows, however, how many other composers at that time may have been encouraged to write works which were stepping stones to

When \$10,000 was offered as a prize for an opera, and won by Horatio Parker with his "Mona," it was thought that the limit had certainly been reached. But here comes a contest with an aggregate of \$40,000 in prizes.

It has been impossible for us to make exhaustive research but we should say that the sum of \$25,000 (the prize offered for one symphony) is more than the total of the cost of all symphonic music written prior to the Schumann Symphony in B-Flat. Even Beethoven, who was unusually well off for his time, received only about \$300.00 for one of his best-known symphonic works. Imagine the industry which one symphony created. Thousands and thousands of dollars have been paid to hear the "Eroica" alone. Haydn and Schubert were glad to get a few ducats for a masterpiece. Mozart, alas, poor Mozart, parted with his great opera, "Don Giovanni," for about \$45.00. Even at that it is unlikely that the publisher at the time made any money upon the transaction. He very probably lost and published the opera with the hope that he might secure other more salable things from the genius

We are heartily in sympathy with the magnificent and altogether unprecedented size of the prize offer made by the Victor Talking Machine Company. It will set the entire mu-sical world agog until the curiosity of finding who won the prize is satisfied

It has one phase, however, which should be the subject of comment. There is a danger in giving young composers the idea that their works have a value to be established by such a huge prize. As a matter of fact, as the books of all publishers reveal, the commercial value of the average piece, as represented by the music buying public, is very low. The publisher invests his money in a great many works, expecting that the law of average will keep up his receipts. Often he loses badly with some composers. The winning piece does not appear and he finds himself stocked up with a number of slow-moving compositions which can be interpreted only as a liability in his accounts. Composers, therefore, should have no false ideas of the value of their works.

The details of the famous prize contest are plainly stated on page 726 of this issue, in the announcement of the Victor

#### CRITERIA

THERE are, of course, certain principles, certain canons I of taste, which in general govern the judgment of all great and beautiful art. The terms employed are various in the hands of rhetoricians, connoisseurs and critics. In the main, however, they may be boiled down to

Cohesion Variety

That is, an art work must have form and body, or mass, It must stick together in its parts; the parts must be interrelated, not heterogeneous: this is cohesion.

It must have design, which distinguishes it in its parts and thus avoids monotony: this is variety.

By these three important criteria, or tests of judgment, most of the unperishable works of the outstanding painters, musicians, architects and writers may be appraised.

It is mass, cohesion and variety which make Foster's "Old Kentucky Home" a masterpiece; just as these same principles make the Parthenon at Athens a masterpiece. Both have a distinct form; both have remarkable cohesion and structural variety

The observance of these significant principles in composition and in interpretation are interrelated. Every student and every teacher should grasp them firmly.

A beautiful work of pure art has an organic nature. That is, in all its parts and as a whole it seems like a natural biological expansion of an idea germ. It is never a pig with wings or a swan with horns. It is sui generis, as natural and as pure in form and structure as a fleur de lys or an Indian emerald.

#### JOLIET, MAY 26, 1928

H AVE you heard what happened in Joliet, Illinois, on May 26th? All night long pandemonium reigned. Automobiles filled with screaming, bawling men ran the streets until morning—many with long appendages of tin cans, wash-boilers and cow bells. Lamp posts were knocked down and torn away. Signs from the fronts of stores and theaters were yanked from their places and carried by the crowds through the streets.

No, it was not a jail delivery, nor a Gary labor riot, nor a religious war, nor a battle of Chicago bandits, nor another Armistice Day, nor a sudden drop in the income tax. It was merely this: The Joliet High School Band had just won, for the third time, first place in the National Band Contest, conducted under the auspices of the Music Supervisors' National Conference and the National Bureau for the Advancement of Music.

The judges of the contest were John Philip Sousa, Edwin Franko Goldman, Joseph E. Maddy and Captain O'Niell, of

It is estimated that the contest cost about a half million dollars. The town of Modesto, California, for instance, sent on a most excellent band demanding an outlay of \$16,000, while the Princeton, California, High School, with only 103 students, sent a band of unusually high standing composed of 77 pieces. This cost the good citizens of Princeton \$8,000. This, and the outlay for other bands, made up the huge figure

Think, however, of the enormous educational value of these musical pilgrimages to the pupils. The trip in many instances was an education in itself.

The prize winning bands were: First: Joliet High School (95 players). A. R. McAllister, Conductor.

Second: Senn High School (Chicago, 110 players).

Third: Modesto High School (California, 90 players). At the end there was a massed band performance with 20,000 participants, conducted by Commander John Philip Sousa. The audience numbered 15,000.

The advance of interest in orchestral and band instrument study has been more conspicuous in the West than in the East.

#### THE ETERNAL FOUNTAIN OF YOUTH

DONCE DE LEON was an intrepid explorer with a fantastic ideal. His main difficulty was that his aim was bad. He was just about one thousand miles and four centuries out of the way. If he had aimed for Chicago in 1928, and had found himself in the midst of the National Supervisors' Conference, he would have discovered at last the real fountain of youth.

Here foregathered the greatest musical assembly the world has known-not merely thousands of leading teachers but also the very pick of the youth of the land, the finest young singers and young instrumentalists that the high schools of America

Brought together by the magic call of music, these intensely vital young people carried with them the true spirit of youthidealism and the promise of a new and greater America tomorrow. Their teachers were no less active and enthusiastic. There was a note of life and happiness and faith and hope which would have revived the most confirmed pessimist.

The great orchestra and chorus, which were heard by radio all over the land, told America that here was the great fountain of the reborn soul of the new world.

# Music in the City of Flowers

THIRD IN A SERIES OF MUSICAL TRAVELOGUES ON MEMORABLE VISITS TO EUROPEAN SHRINES PART II.

By James Francis Cooke



"O Song-Soft, gentle, young

and tender

child of

Stay not

where mean

and low-bred minds abide.

VITA NUOVA.

DANTE ALEGHIERI THE FLOWER OF FLORENTINE CULTURE

towns, surmounting civilizations, more. best Italian that it was impossible to get to explode at any moment. Perhaps we best Italian that it was impossible to get to explode at any moment. Penags we The Putt Panace on the Control of the proposite. It is one of the bright with the proposite and panelest places in the world. The that I purchased reserved box seats. The ing a good time. aisles were all filled solid with "standees." I advised the American queue system. He Haushed and said that he had visited Amerare as varied as the fauna and flora building with a sense of excherance and by Alfredo Casella, It was so modern

are as varied as the fauna and flora building with a sense of excherance and by Alfredo Casella, It was so modern Italy no audience would tolcrate such a of the globe. As an instance of this we thing for a moment. "Why," he ex- attended (through the courtesy of Alfredo

Etruscan, Roman, and Mediaeval. It has, the modern shops, hotels, and a chair too few. This was easily settled by certs of the highest class. Eleven huge tioned, which was intended for producvery good theater. When we arrived the seemed to be a riot in progress. However, the seemed to be a riot in progress. However we have the seemed to be a riot in progress. However, the seemed to be a riot in progress. However, the seemen was the riot in the stage, the seemen was the riot in progress. The seemen was the riot in the stage, the seemen was the riot in the stage, the seemen was the riot in the stage, the seemen was the seemen was the riot in the stage, the seemen was the seemen was the riot in the stage, the seemen was the seemen seeded to be a flot in progress. However, this proved to be nothing but the easiers reprove a boy for trying to climb liant and cultured, discussing the artistic seager crowles assaulting the box office. You bought your tickets, not as the humble find all this disagreeable? Not at all. It man, now French, now English. It would the search of the progress of the provided of the provided in the provided provided in the provided provided in the provided non bought your tickets, not as the humble mad at this disagreeable? Not at all. It man, now French, now English. It would member of an orderly queee but much proved very delightful, when we remember after the manner of a football player in a best of more distinguished looking group of cognosity after the partner of a football player in a best of our lives serimmage. In the fover the partners were manner in which we had most of our lives centl. If you have never been in the libe and Shakespeare, the ancient composition had a strange flavor of medically forced to stand, as in an American mov- scen entertainment received. Popular Pitti Palace, it would be difficult even to position had a strange flavor of modernity ing picture house, until the second per- songs and dances were a part of the pro- intimate the nature of the setting of this formance. Then there was a wild rush.

Then there was a wild rush in a second personal rush and the additions were almost unconcording to the setting of this batter of the setting of the audience jammed its way in to the theater, ous applause seemed just below the surfancies walls garlanded with cobwebs, bats had had in years. I found the manager and told him in my face of the whole auditorium and likely flitting through gloomy cell-like rooms.

#### An Ancient Work

claimed, "it would lead to a riot." Since Casella and Maestro Mario Castelntovo- "L'amfiparnasso," a harmonic comedy rope exhibition. How was it possible for

When we reached our box we found one room reserved for meetings and small con-

The Pitti Palace on the contrary is est and happiest places in the world. The

At the Film Theater

be had a healthy young riot every night Tedesco, two outstanding modernists of (commedia armonica) by Orazio Vecchi

perugia is one of the entrancing hill who could blame him for not wanting tally) a performance at the Pitti Gallery. Vecchi was born at Moderna in 1550 and the property of the prop It was given in an exquisitely beautiful died there in 1605. He was a most gifted

#### Then a Modernist

priceless art collection is set in brilliant This was a performance of Stravinsky's gold frames. Gorgeous reds, yellows and "Le Nozze (Weddings)." This was digreens are everywhere. One leaves the rected with almost diabolical cleverness joy. What then was the concert we heard? that the interest of your editor was largely It consisted of two works. The first was that of the spectator watching the tighttache cup from a masterpiece!

Once I communed with Stravinsky over

the glories of Bach. He even lauded the

virtues of Czerny, Ye Gods and little

fishes! What would Bach have to say

about this tonal atrocity, "Le Nozze?"

But I must be altogether wrong because a

number of extremely intelligent people ap-

Written Exclusively for The Etude Music Magazine. Translated by Miss Florence Leonard

#### By M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

#### PART IV

This article is the fourth of a series of discussions of this interesting subject, by this world-renowned pedagog, composer and pianist The reader does not require the previous installments of this series to enjoy the current portion. However, back issues may be secured by those desiring the series complete, at the regular price per copy. M. Philipp's articles are rich in pianistic wisdom.

#### Another Pioneer

A NOTHER artist who became famous, without having played much, nor individual style of playing, but founded it on a rigorous legato. He attributed, and rightly, great importance to the power of stretching out the hand, and the pianistic world. nivented, for fits own use, most endorate exercises for the stretch. Schumann a solitary soul by nature, by education, Chopin opened their ranks to receive exercises for the stretch. Schumann and by his profession as artist, and life Valentin Alkan as a brother in poetry. two volumes of Etudes, wherein may be found interesting discoveries of touch and tone. His very remarkable preparatory exercises were published in Paris (Heugel). Here must be mentioned also three other professors whose names were well known: Pierre Joseph Zimmerman (1785-1853). Le Couppey (1811-1887) and Marmontel (1816-1898). All three were indefatigable

workers and did much for making known the great compositions. Two artists of this period deserve special mention. The first Ferdinand Hiller (1811-1885) is today forgotten, and wrongly. He was a precocious virtuoso, a favorite pupil of Hummel, and he impregnated himself with the marvellous powers of improvisation that he found in Hummel. The second, Halévy, was associated in Paris with the great musicians, Cherubini, Rossini, Meyerbeer, Chopin, Liszt and Berlioz; and he made a great reputation as pianist and teacher. He was the first to play the Fifth Concerto of Beethoven Certain of his compositions, his Studies in Rhythm, for instance, are excellent.

#### The Students' Friend

STEPHEN HELLER (1815-1888), a pupil of Czerny, played in public but The works of this great artist hold a distinguished and very important place in the literature of the piano. In them we never find the clever pianistic trick written to show off the virtuoso. They are all music. They are full of little pictures of style or of sentiment, within the small frame where he has attainedwe may safely say-perfection. Heller, though he may derive from Mendelssohn, Schumann and Chopin, though he may have affinities with them, yet always re-mains himself. The Nuits Blanches, Promenades d'un Solitaire, Etudes, Dans les Bois, Barcarolles, these are so many little masterpieces. He is a classic, in that he uses the old forms; but he discovered new formulae, which will remain as acquisitions to the art. He must have been, like Chopin, a born pianist. As a professor, he was admirable-patient, thoughtful, kindly. But he taught very little.

Theodore Kullak (1818-1882), a pupil of Czerny, was also a master of great skill, and taught much. Moszkowski, the two Scharwenkas, (Philipp and Xaver), Erika Lié, Alfred Grünfeld, were pupils of his. After a career of triumphs, as pianist, he founded in Berlin the new Academy of Music, which had a very wide influence. The pedagogical works of this master are

Octaves" was epoch making.

Double Notes," have been used throughout original.

intensified this solitude. He devoted him- This group exercised a strong influence on self to teaching at the same time that he the literary and artistic taste of the day. was applauded as a virtuoso of the first The names of Victor Hugo, Lamennais, rank. His music was very advanced for Alexandre Dumas, Jules Sandeau, Balzac, his period, was absolutely different from Arg Scheffer, George Sand and Delacroix, the compositions usually performed, deshow that this brilliant center belonged to manded a quite new technic, and was very the Romantic School and was seeking a difficult of execution. It did not, there new voice. The passion of Alkan for new fore, meet with the success which it de- methods made him welcome to these great

The group of the chosen literary per- Oéavres Completes, Cortallal, Paris). Charles Valentin Alkan (1813-1888) was sonalities and artists who gathered about served. Liszt, Rubinstein and Bülow artists. Chopin, who was not prodigal of valued it justly; but the mass ignored it. his affections and granted to very few

universally esteemed, and his "School of He made a different school and therefore artists the favor of calling themselves his intercally executes, and its Samot of the make a superent samot and intercally and intercally and the friends, had for Alkan high esteem and knotte Moszkowski (1854-1925) was a general public. His music is characterized great friendship. The culture of beauty, a A without having played much, not composed much was Adolf Henselt (1814). Mostkowski (1884-1962) was a general public. It is must is characterized great triensing. The culture of polarity are composed much was Adolf Henselt (1814). Because of the highest worth. His It reveals a personality vigorous, forcreful, bond between these two chosen souls, and individual style of playing, but founded a force, and his characteristic magnitude and the professor of the highest worth. His Endea majeures et After the death of Chopin, his pupils on a rigorous legate. He attributed, the death of the professor of the highest worth, his "School of mineurers, his Sonate, his songs are wholly chose Alkan to continue the traditions of

#### Some Lesser Lights

CHRISTOPH KESSLER (1800-1872) owed to himself alone his remarkable talent as virtuoso and composer. His 24 Etudes, and Etudes, Op. 100 are still in general use.

Theodore Doehler (1814-1856) was a virtuoso of great talent. 'After his first great success in Paris, he was held to be a rival of Liszt and Chopin. In London and

St. Petersburg he met with triumphant success. His 50 Etudes, Op. 42 (Ricordi) and his 12 Etudes de Concert have some

Knorr (1807-1861), a worthy pianist and pedagogue, was the first teacher in Germany who held that preparatory technical exercises were important in teaching. Karl Reinecke (1824-1910) was an ad-

## mirable interpreter of the works of Mo-

Last of the Classicists THE WORKS of Johannes Brahms (1833-1897) are today classics. "There is a genius," wrote Schumann. "As soon as he is seated at the piano he begins to reveal to us a marvellous realm and draws us unconsciously more and more within the magic circle." But above all he was the great composer. His works for piano, like those of Schumann, are so original, so deep and noble, that the masses have not yet adopted them. His Variations on a Theme of Paganini and on a Theme of Handel, his sonatas, concertos and intermezzi, all contain pianistic pages of rarest originality. His Fifty-one Technical Exercises abound in ingenious combi-

nations of rhythms and technic. Three illustrious virtuosi bring some novelties to the pianistic world—Anton Rubinstein (1829-1894), Hans von Bülow (1830-1894), Karl Tausig (1841-1871).

#### The Lion of the Piano

R UBINSTEIN was, from his most tender years, entrusted to Villoing, an excellent teacher. Liszt wondered at the precocity of the child and advised him to tour England, Sweden, Denmark, Germany. Paris applauded the magical talent of the young artist. Being without financial resources, Rubinstein was obliged to give lessons at the lowest of prices; but he worked assiduously. His success on his return to Paris was a triumph. In 1862 he founded the Conservatory of St. Petersburg, assembling such professors as Henri Wieniawski, Dreyschock, Davidov, Leschetizky, Napravník, Zaremba,

In order to devote himself entirely to (Continued on page 789)

The Evolution of Piano Playing and Virtuosity

piano;" and a harpsichord with shutters to control the volume of sound after the

THE ETUDE

NO ONE LEAVES Florence without regret. Its fascination is intoxicatmore allied with the plastic arts than with music, it is a dreamland for the music worker, and thousands go there for inspiration and dream days.

are the amazing collection of Stradivarius violins, violas and cellos; a bass viol made

by Christofori, "the inventor of the

Recollections

At this time the imparting of musical knowledge is accomplished in American institutions with facilities and conveniences often entirely unknown in Europe. Our faculties number the greatest musicians from all lands. It is my opinion that advancement is often far more rapid and ouite as substantial as that to be received in the finest institutions abroad. Get your musical training in the homeland, by all means; but, if you possibly can, spend some time in the gorgeously beautiful art centers of the old world, thus adding to your ideas, extending your musical horizon by contact with the teachers abroad, and Wagnerian rather than Italian, but he has Among the students best known in Amer-learning of civilizations by living and the warmth and emotion of the South- ica who studied here is Luisa Tetrazzini. working in them. Europe, at least that land. Born in 1860 he is now at the height Great attention is paid to the art of sing- part which is sufficiently informed to know of his artistic maturity. His appearance, ing. The library of the Conservatory, of American conditions, is amazed at our Where Tetrazzini Studied with the erect stature and his flowing under the direction of Cavaliere Profess accomplishments. We witness the astonTHE CONSERVATORY at Florence white beard, is as distinguished as his satore Dottore Arnaldo Bonaventura, posishing spectacle of students coming from sesses a very remarkable collection of the old world to the new for highly special-The conservatory has two hundred stu- books and also a museum of unusual in- ized instruction. There must always be a



PONTE VECCHIO The "Old Bridge" leading over "The Golden Arno" connecting the two great picture galleries of the Uffizi and the Pitti palaces

planded heartily.

has a very distinguished director, career, He is Baron Alberto Franchetti, His early education was Italian but later he studied dents and twenty professors. On the fac-

mostly in Germany (Dresdan and Mumostly in German

#### System in Study and Practice By Dr. Annie W. Patterson

A energy wasted in what may be ject of one's ambitions should always be tice hours, their length and division. Most made out for each day—each of the six termed desultory work. In this foremost in the mind, and no stone left un-"tumping about" from one thing to antumping about in musical endeavor, one
the student stage; whilst the wisest among is, those before noon. The mind is then cle" of a repertoire aids in keeping every can starcely be said to arrive anywhere anywhere anywhere would add that life itself is not long fresh and the muscles appear not be in the mattered, a certain amount of system, both in mastered, a certain amount of system, both in the mastered appears to be in the muscles appear in study and practice, is requisite to real progress in a reasonable time.

Thus, a person who undertakes to concentrate on pianoforte practice will do well to follow some well-defined scheme which will develop the needful technic. Again, the singer needs to consider all means to an end in vocal production and enunciation One cannot do more than one thing well to keep to them. The very order of prac-

Not that we would commend too much exclusiveness in study, but simply that the subject in hand should, for a stated period, demand our undivided attention. This applies as much to the perfection of various kinds of executive display as to the methods which we pursue in delving to the bottom of any one phase of the calling of

#### Not One-Sided Study

BY THESE remarks we do not mean to convey that one musical topic alone should occupy the student's survey. An organist, for instance, has-if he prepare for a church post-to get into touch with choir-training; and he will be all the better musician if he is also a good harmonist A singer, again, will find many occasions upon which a knowledge of pianoforte playing-if only at practice hours or occasionally to accompany oneself-comes in very usefully. The composer, moreover, needs to search out many avenues of musical activity, so as to write effectively for

GREAT DEAL of time is lost and voices and instruments. But the main sub-

#### A Study Plan

COMING to the detail of any given study—say, pianoforte practice—some progress is the aim. A good plan is to draw up daily and weekly time-tables, and

(properly proportioned to individual needs) ers. precede the practice of piece-work. The Also, if the fingers are in good order, as

#### Avoid Monotony

I N ORDER to get variety and not weary



THE MUSICAL ANGELS OF DELLA ROBBIA From the Church of San Bernardino in Perugia

drill, scales and technical exercises should unpleasant for both performers and listen-

latter, too, needs separation into lighter and the result of carefully directed technical regular and all-embracing scheme needs heavier work, the less exacting numbers work, the rest of a few days or even a to be adopted, if rapid and satisfactory to be kept to the end of the practice period. week gives one a new impetus on returning to some piece that perhaps, at the moment, presents particular difficulties. Again, by means of a well-balanced plan of enthe mind, nor yet the fingers, a list of deavor, a great deal more work can be covered in a short time; whereas many precious hours can easily be wasted by rushing from one thing to another and giving no due attention to any one item.

Many may think that strictly adhering to fixed daily plans unduly fetters the worker; but "one gets there" sooner and more surely if a reasonable scheme is drawn up and conscientiously adhered to than if work is done anyway and anyhow in the hope of results that, like the horizon, are ever in the distance.

#### Gounod's Definition

Charles Gounod, whose opera, "Faust," is so frequently performed, has defined an orchestral conductor in the following apt

"The conductor of the orchestra is the ambassador of the master's thought." This is a highly clever description, and the weighty importance of the conductor's task becomes readily apparent therefrom.



ISIDOR PHILIPP

# The Story of the Ballet and Its Music

#### By Tod Buchanan Galloway

Art in Life

plants he could fashion for himself his survivals of "the handmaid of religion." expressing best its own self." primitive expressions of emotions and impulses in sculpture and painting, he had karned to give utterance to sound—to music. With song and rude instruments

THE EFFORTS to express the emomusic. With song and rude instruments

THE EFFORTS to express the emomusic, which in the
movement the very essence of life—and of rendered the music he will by the same and in leapings and postures he found a beginning were uncouth and crude, as time music to give it vitality, reality and poetry. means have rendered its contents." As means to give utterance to those aspirations for things higher and better than the mere struggle for life, its pursuits and its

In these twain, music and dancing, man first discovered an outlet for those instincts and yearnings that marked him as a creature above the dumb brutes-a being with that mysterious thing, a soul. From the earliest dawn of tradition music and the dance have been companions. It is true that music can be contemplated without dance: but dance without music-impos-

Huneker said, "Rhythm is Life: Rhythm is soul welded in the glowing synthesis of tints and tones." The dance is the most ancient and exalted expression of rhythmic emotions. In the beginning it was the handmaid of religion. It was only later that it became the servant of the people. The pipes of Pan were the prelude to the modern orchestra, just as the Elysian and Delphic mysteries were the progenitors of the Russian Ballet. As the handmaid of religion, could we have more striking instances of the dance than those of which we read in the old Hebrew Ceremonies celebrating the rescue of the Children of Israel from the hosts of Pharoah, "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances." Again we read: "And the servants of Achish said unto him 'Is not this David the King of the Land?"" And did they not sing unto one another of him in dances, saying, "Saul hath slain his thousands and David his ten thousands?" On that most solemn of occasions, when Zion, "David danced before the Lord with

#### Ballet Born of Religion

IN THE celebration of religious festivats, it may be said that the ballet was born, and especially in the dances of the seasonal festivals. In the sunrise of history, undeveloped and superstitious peoples celebrated the seasons with festivals more or less ritual. Dressed in leaves, flowers, skins, sometimes masked, with songs and dances, with players upon musical instruments to accompany them, they enacted the changes of the seasons, the eternal life and death struggle between Winter and Spring, Summer and Fall. At first these festivals were largely agricultural; but gradually, as the Christian religion sought to gain and hold its new converts from heathen rites, they were transformed to certain feast and festival days such as Christmas, Shrove Tuesday or Mardi Gras, May Day, St. John's Day, and, as we see even today, the Easter dances in the Cathedral of Seville.

The Mohammedan dervishes crying aloud in worship, with rhythmic movements to the sound of music, are but a survival of the Hebrews of old dancing and shouting to the accompaniment of "a psaltery and a timbrel, a pipe and a harp."

It is an inspiring thought that All prophetic bands, of both Hebrews and went on and as man's aesthetic sense in the beginning God said, "Let there infidels, danced and sang against their gradually developed, became more hardness to life expressed by means of life, be light: and there was light"—and an against all those hostile to monitous and beautiful. Wagner said that The music we hear is the expression of the there was music. Long before man had their God. The Corn, Rain, Snake and "Art is the direct immediate act of life, image we see. The musician sings or taught himself that by molding wet clay other seasonal and sacred dances of the As man is born of nature thus art is born plays music, the dancer dances music and or by using the juices of brusied seeds and North American Indians are interesting of man; as nature is man so man is art, cannot dance anything else. As one said,

possesses such material as the living man music which expresses the feeling of jeal-

"He cannot 'dance' jealousy, grief or Among all the arts, the scenic art alone fright, but he can and must dance the the old Greek Lucian said, "Consider the universality of the art (dancing): it sharpens the wits, exercises the body; it delights the spectator; it instructs him in the history of bygone days while eye and ear are held beneath the spell of flute and cymbal and of graceful dance."

#### Ballet Primeval

A S FAR AS an expression of emotions or an interpretation of scenes, stories or incidents is concerned, the ballet may be said to have existed since time began. The name ballet, it is true, is comparatively modern, being from the Italian ballata, which in turn came from the Latin of the Christian Fathers: "Ballare et Cantare" -to sing as they swaved to and fro in their worship. Our word "ballad" is from the same derivation and is a suggestion of singing while holding hands, which custom is curiously preserved in the clasping of hands when Auld Lang Sync is sung.

The chief elements of the ballet are movement, music and scenic effect-the last of these including costumes, scenery and lighting. As has been indicated, it is possible to dance and yet reflect no idea, as when a child dances for joy or exuberance of feeling but docs not represent the joy of another. The instant that is done you act-you mime. We may say, therefore, that all the religious or secular dances of the Hebrews, the Greeks, the Romans, the Egyptians and the barbarians were ballets in that they represented ideas or depicted stories. As a great artist said, "The ballet expresses the movement which painting and sculpture cannot,"

#### First Recorded Dances

WHILE WE KNOW that dancing is older than the Egyptians, yet it is to them that we look for the first known records of that art; for they were among the first people with a civilization who encouraged it. In tracing the evolution of the ballet, we may divide it into sacred, secular and theatrical. The Egyptians had no theatrical ballet, as they had no theater; but they had the sacred, the secular, and their ballets were mimetic.

Therefore, we must look to the Greeks for the next step in the story of the ballet, for they had a theater. While it is usually said that the drama dates from Thespis, in reality it was older. But in the Greek theater with its miming, its masks, its choreographic dances, we see that the ballet has made a great advance, so great indeed that in modern times we have seen a great artist of the dance, Isadora Duncan, try to catch the elusive secret of the Greek dance from figures on their vases.

#### The Roman Contribution

I F WE OWE MUCH to Greece for the development of the modern ballet, certainly it is to Rome that we are indebted for the next step-and a most important one-the art of pantomine; that is, the stage representation without the spoken



"THE MARRIAGE AT CANA" BY PAOLO VERONESE Reproduced Expressly for The Etude, from a Copy of the Original

## Veronese's Immortal Masterpiece "LES NOCES DE CANA"—(THE MARRIAGE AT CANA)

NE of the world's greatest masterpieces representing musical figures is "The Marriage at Cana" by Paolo Veronese. Paolo Veronese, whose real name was Paolo Caliari, was born in Verona in 1528, the son of a "carver of stone." Though he did not seek honors, he often obtained them.

In 1562, when Veronese was thirty-four years old, he was commissioned to paint for the refectory of the Convent of S. Georgio Maggiore at Venice, the first of the great compositions on which his reputation chiefly rests. The subject chosen for this work (now one of the most precious treasures of the Louvre) was "The Marriage at Cana," and in it the artist saw an opportunity for the lavish display in which he so delighted. Though it is thirty-two feet long and twenty two feet high and contains more than one hundred figures, it was painted in but little over a year; and the master received for it about eight hundred dollars and his "keep" while at work.

"The Marriage at Cana" may be considered one of Veronese's most representative works. Four other enormous pictures, each a Cena (banquet scene), were painted by him; but "The Marriage at Cana" carries the palm for pictures of this type. Thomas Couture, the famous painter, says of Veronese: "Let us speak of his method of painting. It is not that of Titian. I do not hesitate to say it is the painting par excellence: there is nothing

Depond h; n is the apogec.

One may well apply these remarks to "The Marriage at Cana." The composition as well as the painting is astonishing in its ease and in its absence of any apparent artifice. It appears simply to happen, yet it is really ordered and harmonious

A banquet is being held in an open cortile flooded with light. Crowds of spectators look down upon the brilliant scene, from the cornices of the surrounding Renaissance buildings

Veronese saw no incongruity in surrounding the chief Guest and His Mother (these two are distinguished by faintly indicated halos) with notable historical characters of his own day

Veronese himself sits among the musicians, playing a viola da gamba; Tintoretto accompanies him; Titian plays the contra-basso; and Benedetto Caliari also appears. The painting is thus very interesting for students, as it shows the contemporary instruments and their use, though they did not come into being until centuries after the death of Christ.

The following extract, from St. John, chapter 2, verses 1 through 11, gives the story of the marriage of Cana: And the third day there was a marriage in Cana of Galilee; and the

mother of Jesus was there: And both Jesus was called, and his disciples, to the marriage.

And when they wanted wine, the mother of Jesus saith unto him, They Jesus saith unto her, Woman, what have I to do with thee? mine hour

is not yet come. His mother saith unto the servants, Whatsoever he saith unto you, do it. And there were set there six waterpots of stone, after the manner of

the purifying of the Jews, containing two or three firkins apiece. Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.

And he saith unto them, Draw out now, and bear unto the governor of the feast. And they bare it.

When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew;) the governor of the feast called the bridegroom,

And saith to him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse; but thou hast kept This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory; and his disciples believed on him.

'THE SPECTER OF THE ROSE' The boem by Théobhile Gautier, with costumes by Leon Bakst.



from the list. Schumann, it is true,

little thought in the fresh dawn of his

romantic genius that when he composed

his exquisite set of pianoforte pieces,

"Carnival," it would ever be used as hallet

music. But who has not been charmed

by its adoption for that purpose by the

Russian Ballet? Today it is rare when a

concert program of high order is wholly

without some selection of this form of

composition. Perhaps the most perfect

hallet ever produced was "Geselle" for

which Heine furnished the subject, Theo-

phile Gautier the scenario and Adoloh

Decline and Rise

MITH THE MIDDLE of the last

let seemed to suffer a decline. The public

began to tire of its artificiality. Indeed in

the September number, 1864, of Charles

Dickens' magazine, "All the Year Around,"

an article solemnly states: "After a long

century, from 1850 to 1870, the bal-

Adam the music.

# or pantomine remained. Sometimes a even the crowned heads participated. chorus, like in the Greek drama, accompanied the comedians and explained the different gestures; and, if more than one

wholly by dancing, pantomine and music, understanding must be satisfied. Surely Music, to the existence and encouragement Hardly a well-known composer of the Today we older ones can still remember the thrill of "Humpty Dumpty" in our childhood, and, in these recent years, the charm of "L'Enfant Prodigue" or "Sum-

The flute had been the original instrument to be used as an accompaniment, and Plyades added the lyre, the syrinx and the trumpet, to make an orchestra powerful enough to fill the great theater of Pompey. Someone has said that if Stravinsky were to read about the music of the Roman theater of the time of Augustus he might grant it little in common with the musical compositions of today. However other times, other manners-or ears; it must have answered the same purpose in accompanying the dances; for do not Ovid and other Latin writers tell us of its sensuous, seductive influence on the audiences of that day? It has often been said that the plays of the Romans were more like operas than like our tragedies and comedies.

#### Church Influences

WITH THE GRADUAL GROWTH in power and influence of the Christian Church it is but natural that pantomine and mime, dancing and unholy music, should come under its strictest ban. But during the first five centuries of struggle, the Church learned the truism of history that opposition to amusements and other personal freedom only increases the desire for them. So the Church realized that the way to accomplish its end was to translate the popular love of theatricals, dancing and music into something higher and to awaken public interest in Church services by having beautiful chorals, stately processions with lights and gorgeous vestments appealing to the ear and eye, There evolved from these stately processions the ceremonial dances-a higher ballet, if you please. It was not difficult to change Roman feast days into Church festivals, or pagan dances to the sun and harvests Christmas carols and the bonfire dances of St. John's eve. Thus, during the these are the requirements of the modern of which the modern developments of both growth and influence of the mediaeval Church, we see the inauguration and development of the mystery and miracle plays, to which alone an article could be devoted, showing that the arts of Euterpe and Terpsichore were not forgotten but were progressing until in 1462 King Rene harps, flageolets and violins: certainly a d'Anjou and Province at a fete Dien ind'Anjou and Province at a fete Dien introduced at his Court a processional dance,
or, as it was lacer called, an ambutatory
hellet. These were also called entremets,
because they were introduced between
they were introduced between because they were introduced between of Italian opera and ballet that the orches- Court of Henry VIII and his daughter dances accompanied by acts of devotion,

In these days we hear much of dinner during the feast. The success of the en- struments.

Latin pantomine grew out of the custom, duced a profisious reaction throughout all about the time of the first Christian Central about the time of the first Christian Central about and recining verses in his own the time of Lulli, practically all the tury or a little before, of having lyrical bridge in this country have not been more and glory; and in the baller "Lee world's great musicians have assisted, as word, to the accompaniment of music. The tertainment was instantaneous and prosolos sung with flute accompaniment as successful. So popular did these dances interludes between the acts of the Latin become that for more than a century every comedies. Words disappeared; only action court in Europe had its ballet, in which

ascribed the fathership of the modSometimes when the comedian paused or ern hallet. Balthasar, who added de Beaufirst took part in a ballet, and he conthrough Berlioz, Chopin, Borodin, Guleft the stage the story was continued by
yeavs to his name after he came to tinued to do so until he was thirty. He nod, Rubinstein, Glazounow, Tschalkowtectiatives and intringments and this great. 

When we come to the reign of Louis Since the establishment of the ballet as When we come to the reign of Louis a theatrical representation or spectacle at XIV we find Le Roi Soleil strutting a theatrical representation or spectacle at Amants Magnifiques," which was come one possed by Molicre and himself, he executed lost sister. Their compositions exemplify not only the ideal coordination of music solo on the guitar.

This monarch may be termed the found— with the dance, which forms true art, but a solo on the guitar.

This monarch may be termed the art, but er of the modern ballet as seen on the also, by their inherent charm and interest, er of the modern ballet as seen on the assisting of their place as pure symphonic bar-stage; for up to this time, elaborate as the hold their place as pure symphonic barstage; for up to this time, emodate mony. Haydu, Mozart, Beethoven, Von

character appeared, the different characters To Balthasar de Beaujoyeux may be in turn were described.

The French Baltet is Born ballet had been in treatment and prouse many. In a proper many. The property of the module of the property of the module of the property of the module of the property of th



A STAGE EFFECT OF THE SIXTEENTH CENTURY

French Court where in 1581 he produced who was connected as a teacher with this his "Ballet Comique de la Rayne." For academy, was the first of the great com- grace, skill and beauty, to delight the eye, his orchestra he used oboes, flutes, corposers known to us who wrote music for we shall have the ballet in one form or nets, trombones, Violas di Gamba, lutes, ballets which were produced on the stage, another; and so long we shall have great sizable musical assembly. These musicians tra was first used in its entirety.

The "Ballet Comique de la Rayne" (or In these days we hear much of onner Reine) was most gorgeous; the King and by taking part in the dances and acting, 1. In tehat celebrations did the ballet

ballet. He introduced the ballet to the these arts are in a great measure due. Lulli,

#### The British Masques

Elizabeth.

Women might exalt themselves at Court dances. The first one of which we have been and members of the court took thought not on the public stage; but a have its birth? accurate information was given in 1907, section and the entertainment was as much little later, as they gradually began to appear to a have its birth? by Bergonico di Botto, a gentleman of Tor-, part; and the entertainment was as much little later, as they gradually began to ap 2. What is the derivation of the cord tona, when he gave a great ecremonial vocal and instrumental music as dancing, pear as actors, so they took places in 200 places in 2 tons, when he gave a great ceremonial vocal and matumental muss as subseq.

The gave in the proof of the wedding of Galeazzo. As time went on the music was more the ballet. With that event the modern 3. What nation left the first records of Duke of Milan, with the illustrous Isabelle elaborate. In a ballet in which Louis XIII stage ballet may be said to have below: it donce? Duke of Milan, with the illustrous Isabelle canorate. It is that the illustrous Isabelle canorate and it is the control of Aragon. More properly it might be took part as a demon of fire, there were an existablished fact. So popular did it termed a dinner ballet, when waiters a choicie of sixty-four concealed voices become that Gunard, the French ballet is the control of the cont danced in serving the courses—a more or and an orchestra of twenty-eight violins dancer, was consulted by Marie Antoinette 5. When and by whom was the ballet danced in serving the courses—a more or any an observation that the same of the courses and the courses and the courses and the courses are considered in the course of the courses are considered in the course of the course of the courses are considered in the course of the course o ress persons uncreasing one women units and contest and an orchestra of forty-five inbroke her arm, prayers were said at Notre

6. What nation has had the ground

Done for the first proper were said at Notre

6. What nation has had the ground Dame for her injured member,

and distinguished life, the ballet has died among us and gone to its grave unhonored all galvanizing into life by the enterprise of opera managers." A little later saw a remarkable revival of the so-called corpse. "Black Crook," the first of the modern spectacular ballets, swept France, Italy and even, then staid America; and this was followed in rapid succession by "Ex-celsior," "Tour du Monde," and other elaborate productions: and in the eighties and nineties the Alhambra and Empire theaters in London aroused enthusiasm and world-wide fame with their ballets. Since that time the whole art of the ballet has been revolutionized by the Russian and other schools, until today it is more popu-

> and Stravinsky's "Sacre du Printemps." As long as people love poetry of motion, composers who will write ballet music to delight the ear and the understanding.

lar, more wonderful, more interesting and

instructive than ever before. For it we

have had such entrancing music as Rim-

sky-Korsakov's "Scheherazade," Strauss'

"Legende de Joseph," Debussy's "Jeux,"

#### SELF-TEST QUESTIONS ON MR.

recently reviving effect upon the ballet?

#### THE ETUDE Schumann as Educator

#### By Else Redenbacher

roundings. Be it negative or positive, each nothing should be destroyed and that every genius. an education. Life influences life; strength The good alone would then naturally sepainfluences strength; courage influences sate well from the bod. It is for this courage; willing and wanting are very reason that the very best education was to is a strange glow in the skies; if it is often equal to fulfillment. It is, as in all him of such great importance. intellectual things, conviction that forms His advices were more often directed to the most important moment.

indecency of the musical artists and critics quicker advances, but they have the tend- he expresses himself in aphorisms. of his time over the empty, puffed-up vegetation of the post-classical form which stood as a hindrance in the way of the young, there grew, in this quiet tranquil man, the strength to do battle. Opposition took the form not only of a firm personal position but an unreserved and often reckless indignation against the feeble and the old-fashioned. It was given full sway in his frank and open way of stepping out for the youthful and for the new. His words borne through his own conviction had the value of deeds. His words never will be forgotten because his imploring and combating was done for the remaining values in art. They will always be of value in any artistic evolution, be it an evolution of epoch or of any single person. On the side of his writings one can see

the master's artistic-educational physiognomy. It has the expression of deep thoroughness and shows sparkling life, manly seriousness, elegant sentiment and dignified work. His position is erect and his outlook serious vet of great mildness. Schumann never looks to the right nor to the left. His strong inward call is to him a higher vision. Whatever he does is done in the service of his sacred art to which he is a priest.

"Poetry and music are arts of inner life," he says, "One depends largely on thinking, the other, on feeling. Both work in the direction of educating humanity, and they are doing so if they are only following the laws of the beautiful. The laws of the beautiful rest in the harmonic entirety of the work of art. When an idea and form present themselves in a happy and complete way as an unison, when fantasy and intuition aid each other, when the expression responds to the real value and when all sources are working in harmony, then the laws of the beautiful have been fulfilled." Schumann asks first of all for "a great, deep intention and idealism in the work of art," and, second, for form which to him need not be absolutely stabilized. Herewith he shows himself truly a romantic. "Always, over form, over substance and idea, spirit must reign."

#### His Hopeful Outlook

HIS EDUCATIONAL principles are broadminded: his severe demands on talents have no room for narrowmindedness; on the contrary he is wise and abounding in fruitful instructions. To the a grandfather's suit and make him smoke genius he allows every possible freedom, a long pipe, believing that this makes him As much as he hated "mediocre talents settle down to reason? Let him have his and talented 'page-fillers'," in just that long curls and his lovely ideas." Then, beautiful or original." degree did he take pains to open the way again, he gives us practical suggestions. and to protect the young men who pos- "Do not give Beethoven to young folks too ity is in the best way to lose it." sessed actual talent.

"We are of the same opinion that by no and lovely Mozart." means have we arrived at the end of our "Don't try to advance too far; let us practical." art, that much has to be done in the future, give to the young people our old classics, who give us hope for a new wonderful era to the old ones) but do not ask them to be offers a hold and support."

HERE ARE as many educators as in music, and that greater talents will yet over-careful in their simplicity. Teach there are great men, because each appear." Schumann possessed a keen sense them to make use of all new means." To too much easiness in some things." one of them influences in his own of knowing the real from the artificial, the young students themselves he speaks influence, knowingly or unknowingly, is one should receive the same opportunities. influences strength; courage influences rate itself from the bad. It is for this

the teachers than they were to the pupil. day!" This last he urges repeatedly. Robert Schumann was, like other re- "Reasons for decaying music are bad

The Glow in the Skies

evening glow or morning glow I do not know. Work for the day! Work for the

His words, even if spoken in ordinary forming, instructing artists, a knowing theaters and poor teachers," he complained. conversations, are always forceful and coneducator. Out of an indignation at the "Mechanical and strict teaching may bring vincing. If he wants to emphasize them



A RARE PORTRAIT OF ROBERT SCHUMANN

ency to become one-sided and narrow-minded." And again, "How often do you freedom as does genius? Yes, but one and knows those details very well. He sin against contractors are considered in the contractors and the contractors are contractors." sin against yourselves, you teachers? loses where the other triumphs." imitating you are killing the bud before it "Talents of the second order should flowers; like hawks you are pulling out keep within the forms of old; talents of the small birds' feathers and preventing first order should enlarge them. Only the them from flying high. Guides you should genius can create freely.'

be, and show the road to travel; but you "Mannerisms set poorly on those who should not be in the way yourselves." are original, but how much more poorly on On another occasion he said, "What is those who merely imitate!" the use to dress an enthusiastic youth in "The misfortune with the imitator is

he has not the courage to imitate the really too far his spirit-like fantasies. "He who is afraid to keep his original-

early; strengthen them first with the fresh

that we still have talents living among us, (Beethoven at that time did not yet belong less the experience can be used in life and posely thrown-in lumps of accords" with

"It is not good if a person has acquired

"He who can read does not confine himway his near as well as his far away surbut his principles always have been that more forcefully and serencly, praising the self to the letters of the alphabet. He who son Crusoe.'

"With music, it is the same as in play-ing checkers. The Queen (melody) has the greater power, but the King (harmony) always gives the casting move." "Without enthusiasm nothing good can

be accomplished in art." "Look around yourself in art and science, just as you would in life."

#### "Tell me Where you Live"

STRANGE IS Schumann's variation of the old proverb. "Tell me where you live, and I will tell you how you com-

"The composer belongs in the great city where his meetings with other talents bring forward and double his strength."

The above is but a small selection from his writings. To the performing artists he also has plenty to say. Whenever he makes a statement his words show a ripe, aesthetic education and a fine, artistic sense for truth and elegance of feeling. It is for this reason that he is always eager to encourage a pure and noble taste for and pride in art.

"Never play anything which you have reason to be ashamed of yourself.'

"You must not give currency to poor compositions; on the contrary you must do whatever you can to suppress them."

"You should never play poor compositions, not even listen to them unless you are obliged to do so."

Schumann never tires of speaking highly of the beautiful and of censuring vulgarity. His musical rules for house and life contain many good hints and should be recommended to everyone who busies himself with music. How much he often gives through a simple phrase like, "Love vour instrument.

#### Love your Instrument

"HOEVER is not in love with his instrument will always feel that he lacks the perfect medium for his artistic revelation." This is meant for the composer as well as for the performing artist, It is one of Schumann's gifts to set forth, in a few words, spoken apparently without intent, more wisdom than is contained in many long essays. For example, in his excellent article about Berlioz, he says, "As much as he neglects details, sacrificing themes, as do so many-a process which takes away all interest. He prefers to indicate wherever necessary, to suggest the spiritual content as did Beethoven. His most beautiful thoughts are said only once and even then incidentally."

Here we see plainly Schumann's gift as an educator; he forces his people to think and shows how much it harms the artist that he copies only the outstanding, that if he succumbs to the idea of filing down

Schumann also knew the importance of imagination in education. He had a very lively way of speaking. He expressed "The youth very often has to forget himself in pictures whenever possible and again the theoretical before he can use the made comparisons which were more or less delicately plastic.

"It is not enough to have knowledge un- When, for example, he speaks of "purwhich Berlioz produces his sometimes

the members could play some instrument

and nearly all could sing. In the early days.

an orchestra consisting of piano, violins, violoncellos, clarinets, flutes, French horns, and drums was organized. In 1865, Dr.

Benjamin Feucht formed a military band.

In addition to general holidays, three fes-

tivals were observed every year. That

of February fifteenth celebrated the founding of the Harmony Society. Early in August the Harvest Home was celebrated,

and, in October, the Thanksgiving Feast

took place. At each of these celebrations

music played an important part, and many

elaborate programs were arranged. Some

of these programs, printed on the com-

munity's own printing press, are rather

ambitious, containing such works as, for

Added interest was obtained now and

then when musicians from Pittsburgh

came to Economy to perform with the

local band. It is noteworthy that well-

known men came to hear the programs

at the Great House Gardens or in the Music Hall. The Governor of Louisiana

expressed his enthusiasm of the concerts.

as did the Duke Bernhard of Saxe-Wci-

mar. The latter stated that when he

visited Economy he was joyfully wel-

Not only were instrumental concerts

rendered, but, at times, a chorus of about sixty or seventy girls sang hymns and

folksongs as a diversion. The hymnals

which the Economites used contained some German hymns and chorals but were

mostly of their own composition. The

choral melodies, both the adopted and the

original, were sung much faster than the customary tempo of the fatherland. Some

comed by a trio of French horns.

instance, Haydn's "Creation."

How far Schumann's work as an educa- eternally working strength and person- ing always greater and greater.

tor goes nobody can say. Modern art and ality which, a sad circumstance, seemed to Is it not so with Schumann? How 3. What is an apharism? present time have taken their strength his life. from those sources. It is, for example, But these influences are, in their own unthinkable to see present-day German art particular channels, more direct and com-

that it is an aesthetical sin to use such There are many people who do not know a part of his greatness. In a certain way, rough methods; but he admits that even of Schumann's literary works and even indescribable to us, this influence is taken those can be serviceable when used by a know very little of his compositions; yet and accepted by his contemporaries and is genius. Many more examples like the one they have profited by his educational life-then handed on from generation to generawork. This alone is certain proof of his tion, from one people to another, become

plete than are those received from his

high-sounding effects, he plainly shows us. One more fact I would like to state, musical works which, after all, show only

SELF-TEST QUESTIONS ON MISS
that it is an aesthetical sin to use use. The property of the property

musical artistic accomplishments of our end so tragically during the last years of many artistic works never-to-be-forgotten may have received their influence through and musical

-Musikalisches Wochenblatt.

1. Why is Schumann called a "raman

4. Haw does Schumann contrast pactry

5. What is the danger of ane's being "afraid of originality"?

# "The Nutcracker Suite" of Tschaikowsky

An Explanatory Analysis of this Delightful Work Heard so Frequently on the Sound Reproducing Instruments

### By VICTOR BIART

PART II

Typical of Tschaikowsky is the contrast- (d) Danse Arabe ing second subject, the melody beginning But what arouses the fantastic in the

(b) Danse de la Fée Dragée.

pleasing picture of the gentle fairy by compelling charm, translate itself more means of the light staccato strains on the fascinatingly than that of music? end dancer, remind us of the fascinating of a small wooden or cardboard tube each stories of the seclusion of the harem and end of which is covered with a membrane. celesta, to the pizzicato accompaniment of measures, usher us into the presence of her gracious Majesty. The wood wind vivid picture of life along the Eastern and what is termed three-part song-form—the sound similar to that produced by singing adds its characteristic tints to the accom- Southern shores of the Mediterranean in introductory melody of the clarine re- on a conb enveloped in a piece of this paniment; the bass-clarine, th mantic sombreness, combining with bass Arab, in his squatting posture, droning piece (beginning with measure 70) the matric somuleness, consuming and the away a continuously repeated figure on his obse contributes that peculiar Oriental to the infantile character of the first two strings soon after the opening, audus the away a community system of the charm and beauty of its color to the tex-robob (an Oriental cello) is brought to masal twang in a counter melody to that numbers. Throughout the First Part the



of a dashing Russian dance, the Trepak,

which breaks out at its rushing, breathless



imaginative mind of the Russian composer more than suggestions of the Orient—that in flutes and clarinets. See Ex. 5, Septem- imaginative mind of the Russian composer realm of mystic and exotic romanticism? This dainty little piece embodies all the Into what language could the atmosphere grace of the lovely Fairy Queen. The the introspective languor, the whole spirit The following frequent interpolations of (f) Danse des Mirlitons clever master presents to our vision a of the Eastern world, with its peculiar and the tambourine, characteristic of the East- A mirliton is a toy instrument consisting

the strings which, in the four introductory Korsakoff and others, Tschaikowsky falls in "The Arabian Nights." After each of a small hole which serves as a mouthpiece. under its spell and unfolds before us a the three parts of this dance-for it is in When sung into the instrument emits a series of notes, "obstinately" repeating itself in the bass-that underlies this picturesque number! Throughout the greater plaintive alto sister of the oboe-the portion of this piece this figure is assigned to violas and celli, later shared by second Oriental melody (oboe, repeated an octave violins, to the sustained drone of double- lower by English hom);

What happier choice of instruments Ex. 10 could the composer have made than that of allotting the intonation of the solemn, half melancholy melody of the introduction which begins like an invocation to the clarinet in its chalumeau register? In the codettas, which bring the piece to This designation (the lower section of the its expiring close in vanishing ppppp, the clarinet's range) points to the family name clarinet sounds a parting fragment of the of chalumeau, shawms, in German-Schal- introductory melody, each time answered ney, all from the Latin calamus, a reed, by the tambourine. offers us a national morsel in the form from which the clarinet, like its sister and (c) Danse Chinoise brother instruments, the oboc and the From our delightful idling in the land A brief melody in the English horn (alto pace (molla vivace), as if releasing long composer has employed the rich, deep tone the baroque strains of the Chinese Dance, and Part as follows: pent-up energies. The scurrying of danc- color of this range of the most dramatic The orchestration in this number shows Ex.14 ing feet, the impetuous dash of the Slav, of wood-wind instruments more effectively four striking features: the piping of the are brought to us in this whirlwind move- than the composer of the "Pathetic," as shrill melody by the flutes, including the are trought to the many winds with the participation of sive chords in full orchestra, and the rap recall in the introduction to its predecessor, the orchestra bells (Glockenseigh, Carilof tambourine. Its opening measures are his "Fifth Symphony." Our Example 8, lon) in the melody; the pizzicato accomwhich here follows, presents the opening paniment of the strings; and the deep



Hereupon muted violins in thirds some the life section bearon and, for a large part ordary. Subject or Theme, in a somewhat sad and wistful melody of the of the time, the bass clarinet alternate minor. The melody, p throughout, is here



Like his compatriots, Glinka, Rimsky- similar scenes in which we have revealed There is cut into the tube near each end fied ten measures later by the still more cato string accompaniment;



English horn. Here follows this typically

measures of this fascinating introduction; bassoon. No instrument can express the comic so effectively as this instrument, with staccato notes. In an amusing manner the first bassoon maintains this basso





tons appear in the divertissement of the of the first violins, an effect that is intensi- melody is carried by three flutes, to pizzi-



bassoon, respectively, are descended. No of the caliphs we are suddenly aroused by oboe), beneath the flutes, features the Sec-



from the first note to the last, to which orchestral color is furnished by the Sec-Hereupon muted violins in thirds sing the the second bassoon and, for a large part ondary Subject or Theme, in F-sharp First Part, the first phrase of which is as between the tonic and dominant harmonies. assigned to the two trumpets, joined, in (Continued on page 791)

The Most Curious Page in American Musical History

An Early American Experiment in Communism with a Musical Background

#### By HELEN KWIATANOWSKI

THE VILLAGE of Economy, located on the hands of cated on the banks of the Ohio River, Beaver County, Pennsyl-vania, was first settled by the Harmony Society. This Society formed one of the most unusual musical groups in our commonwealth one hundred years ago. It was formed by a body of German immigrants which in 1805, at Harmony, Butler County, Pennsylvania, associated themselves into a communistic society. According to their motto, "All for one and one for all," the members of the Society placed all their money into one common fund; also, all labored for the common weal receiving in turn the necessaries of life. Although the Harmonites had no prescribed form of religion, in the early days a greater part of the Society followed the teachings of their spiritual head who believed in the second advent of Christ to Palestine. In 1807, as an economic measure, later from religious motives, the celibate life was advocated and became a custom.

In 1814, the Society moved to New Harmony, Indiana, and ten years later returned to Pennsylvania, settling in Economy. George Rapp was the spiritual head of the organization while his adopted son, Frederick Rapp (nee Reichert), was the business manager. Under the leadership of two such men Economy became one of the most important commercial centers between Pittsburgh and New Orleans, Their manufactures consisted of cotton, wool, silk and other such products. They had a brewery, distillery, soap boiling shop, steam laundry, wine press, tannery, black-smith shop-in fact, all kinds of shops The main buildings still standing are the Great House, Music Hall, church, school



the upper floor. For fire protection the community had two fire engines, one of which, built in 1826, is still on exhibition at the Car-

of the hymnals are still in existence, some and many residential dwellings.

The Great House, a neat, two-story hedges, a memorial grotto, a large fish death of Rapp, the following were trusted by the in manuscript. Classification of hymns in garden or park with beautiful flowers and of a printing establishment and mu- (still living) and his wife (also still Christ," "Friendship and Brotherly Love,"

> The Center of Interest THE CHIEF recreation of the Economites was music. Many of







ECONOMITE LADY IN SUNDAY ATTIRE

MUSIC HALI

ECONOMY CHURCH

"Self-Denial," "Of True Wisdom," Madison Square Garden into a reproduc"Hymns of Peaise," "Hope," "Church of tion of Venice with real canals and innChrist and His Glory, "Fathi," "Wittue ported gondolas. Here he gave concerts
and Modesty," "Spiring Sonigs, "Burner with such artists as Lillian Nordica and
Eventage Sonigs, "Devotion" and "Autumn Eduard de Resiské.

Economite Musicians

MUSICIANS of note among the Econ- A LTHOUGH this sketch of the Haromites were Gertrude Rapp, Johann concerned with its sociology and culture, Christoph Mueller (performer on the vio- it may not be amiss to note that, at the lin and flute), Jacob Henrici, Jonathan time when Mr. Duss became the executive Lenz (a French horn player in the or- head, he found the Society burdened with chestra), Frederick Rapp and John S. debt and its finances in a very precarious

condition. After years of weary struggle Gertrude Rapp was an accomplished he liquidated the indebtedness. One of pianist and singer. Her piano teacher for the important things that he accomplished a time was W. C. Peters from whom she was the locating of the American Bridge a time was it. The friends frequently Company on a portion of the Economy mentioned musical events in their letters lands in 1903. The sale of over one humto her and knew that no gift would be dred acres to this company, as well as appreciated as much as a piece of music. other acreage to large concerns which were When visitors came to spend an evening induced to locate here, helped materially at "Herr" Rapp's home, Miss Rapp would in rescuing the Society from disaster. In play the piano, performing with several due time the town was incorporated under violinists, 'cellists and flautists while other the name of Ambridge, Economy of old maidens added vocal numbers to the mus- becoming the fourth ward of the modern icale. These affairs were a great delight city to both performers and listeners.

Jacob Henrici wrote a number of Ger- are still standing while others have been man hymns and set them to music. His replaced by more modern buildings. The musical compositions to the Ten Command- Great House, with its picturesque facades, ments, Apostle's Creed and The Lord's Colonial fireplaces, pianos, benches and Prayer have been published. Henrici other relics is the Mecca towards which played first violin in the community or-chestra and organ in the church.

and famous conductor, who is still living omy church, although almost a century at the Great House in Economy, is a musi-old, now holds services for the German cian who brought much fame to the Econ- St. John Lutheran congregation. The omy orchestra. Adding performers from tower of the church, also designed by all over the country, Mr. Duss, as director, Frederick Rapp, is universally admired in the front of the album which contains in it which should commend it to the album which contains in it which should commend it in the album which contains in toured the United States and won such by architects recognition that he was frequently men- On the balcony, the band formerly played its creators at the top of their form, which wholly spirited work throughout, save for recognison that he was frequently men. On the backony, the band formerly played its deautist at use open their form, which is unquestionably true. Certainly no open the second movement, which is the Dunscompositions are Funcal March, Masurka Easter, Whitsundide, and Christman. The eta has ever attained the popularity of kay; yet here we are made conscious of a this one. It has long been a great favorite type of musical poetry which is universal Through his daughter's influence, Mr. all over the whole village. The steeple with both professional and amateur com- in its immediate appeal. This quintet is Duss became interested in Catholic music clock still rings out the time in hours, half panies. Its original production was so suc- given a sincere and appreciative perand the result was the "Mass of St. hours and quarter hours-a solemn re- cessful that it made a record run of 672 formance by the Spencer Dyke Quarter the band played his compositions, Har- with a feeling of reverence for the good time to time, with many brilliant casts. lett. It is well recorded. inonie Thou Flower Fair, O Come All Ye people who have passed into the Great Faithful, Ye Gentle Harmonites, the Gloria Beyond and of whom, during the Society's work cannot be overestimated for its spefrom the "Mass of St. Veronica" and waning years, it can be truly said, from the "Mass of St. Veronica" and wangs years it can be truly said, clife type of diversion and also for an anamother of his marches as encores. For from the madding crouds ignoble intestinable assistance in its production.

Programmed for this recently interestinable assistance in its production. sion were Children of Friendship by Fred-erick Rapp and The Lord's Prayer by Henrici. In New York the Metropolitan Along the cool sequester'd vale of life Opera House Orchestra and Duss and his orchestra converted the whole of old

John S. Duss, one time cornet virtuoso occasionally used for socials. The Econ-

At the centennial held in 1924, minder of other days, which inspires us nights. Since then it has been revived from and the English pianist, Miss Ethel Barts

They kept the noiseless tenor of them

### Prerequisites for the Accompanist

By EUTOKA HELLIER NICKELSEN

PRIMARILY speaking, to become an able 7. Never oreaxing a phrase in the planest must have a part by furning a page; memorizing in Tale is one of seed that nortion and turning when the PRIMARILY speaking, to become an able 7. Never breaking a phrase in the piano broadened musicianship. This is one of stead that portion and turning when the 1. Accompanying whenever the oppor-

tunity avails itself.

3. Covering up mistakes which the solo- pressure, touch by stroke and touch by dependence whilst wearing its way in and one which will interest every use a covering up mistakes which the solo- pressure, touch by stroke and touch by dependence whilst wearing its way in and one which will interest every use the solo- pressure, touch by stroke and touch by

that ennances a tapestry white. S. Becoming acquainted with all styles the singer is singing about. (French, Gerin a more uniform coloring.

best opportunity comes.

of song form. Doing much sight reading. man and Italian are most used.)

"Music makes its appeal to that aspect of life which unifies us. The intellect isolates, the emotions unite. Thus the spatial arts refine, isolate, clarify; music fuses, sweeps, unites. This should make clear why music is at once a primitive and universal art and one expressing the utmost refinement of civilisation."-EDWARD HOWARD GRIGGS

The Last Years

Master Discs organizant desing with Manter Does and written by a set of educational importance will be set of educational importance will be set of educational importance will be set of the column should be although "Tax Francisco of a A DEPARTMENT OF REPRODUCED MUSIC HAT CHARMING Japanese trav- Dvorak's Czech nationality is definitely

Many of the old dwellings of the town Carte, a son, who also conducts the orches- fully contrasting moods. tra in this set

> to relate. Besides, one may find it described a wealth of melodic and harmonic beauty the discs. Grove tells us that it displays tention of every music-lover. It is a

The value of a recorded version of this Their sober wishes never learned to theatrical society should own a set and so, ranged fantasy from Wagner's musicspirit and "go" about it.

#### The Quintet Form

tet and a piano cannot be overestimated, as played by the orchestra of the Paris 8. Playing legato when legato is called There is something of an ingenious ro- Conservatory, is to be found on Columbia 2. Learning to listen and to follow the for and staccato when staccato is called manticism in the tone of the piano, some-disc, number 67430D. It is a fine recordthing which sustains its own harmonic in-3. Covering up mistakes which the solid pressure, color to the accomist makes—such as disregarding a repeat weight. (This gives color to the accomtimes, as in the poetical Brahms or Franck the passing of an Oriental caravan under

> well-known quinters of Brahms, Franck, ley, until they grow fainter and fainter in Schubert and Schumann. The National the distant desert. Gramophonic Society of London, who The Musical Art Quartet, a group of wisely seek to supplement rather than comyoung musicians headed by Sascha Jacobpete with the issues of the different manufacturers, have recorded the popular Quin-lishing themselves as one of the most tet in A major, Opus 81, of Dvorak's, The discs of this society may be procured through leading American delays.

HAT CHARMING paperses the setty. "The Mikado," which was felt in the better part of his music. It has created by the ingenious team of often been said that his best works were Gilbert and Sullivan, has been recorded by devoted to the service of a national movethe Victor Company in a manner which is ment. But although we find consistant reboth commendable and engaging. This semblance to Czech folk-music in his work. new electrical version of this operetta was we also find a fertility of imagination new electrical version or this operation which is entirely his own. In fact, in bor-eleven discs in the set which is inclosed in rowing a form from his countrymen he a durable album. A libretto is provided seems to take only its mould, into which with each set. The work is completely he pours rare and effectual beauty diswith each set. The work is compared to the discourage of the set o use of two Czech forms, the Dumka and part of the score.

The recording was originally made in the Furient. The first is derived from England by members of D'Oyly Carte's the folk-song and is described as a lament Company, who are well known for their generally of an emotional and melancholy presentations of Gilbert and Sullivan oper- character; while the second is a national ettas. One might say that tradition was dance of Bohemia. Although we encounter the corner-stone of effect with them, as these forms in many of his works it is D'Oyly Carte was the original producer of doubtful whether we find them more felicithis score in 1885. The present company tously expressed than in this work. This is under the direction of Rupert D'Oyly Dumka in particular is marked by beauti-

The whole quintet is full of a spon-The story of this travesty is too familiar taneous and imaginative charm. There is

Every school, college, church and amateur are two which contain an excellently artoo, should the individual aspirants of the drama, Siegfried. They are Columbia various roles, as they can receive inval- records, numbers 5080-81M. It is played uable assistance from the portrayal of the by the Band of the Garde Republicaine, recorded parts. Of course characterization a French organization which has attained and humor are somewhat lost through the international fame. An unnamed direcabsence of visual stimuli, but, taken as tor deserves commendation for his reada whole, the performance is most coning of this music which has the desired vincing and certainly has an appropriate esprit and rhythmic resiliency. The discs are inexpensive, and for that reason may be called a really good buy, considering the amount of music they present from

this favorite opera. HE POPULARITY of the quintet Borodin's colorful and distinctly charform which utilizes the string quar- acteristic On the Steppes of Central Asia, quintess, the plano is like a thread of gold the escort of Russian warriors, in that enhances a tapestry which is woven distance one hears a "peaceful Russian warriors." of song form. Doing much sight reading,
10. If performing "impromptu," taking ing the appreciation for this type of moves onward, and the songs of the Rustellishing interpreting them in the prelude, ina moment to glance at the words of the well-known onlinets of Reshut. The caravan approaches among the Rustellishing correct tempos and carefully interpreting them in the prelude, ina moment to glance at the words of the well-known onlinets of Reshut. The caravan approaches among the Rustellishing correct tempos and careing the proposed section of this type of moves onward, and the songs of the Rustellishing correct tempos and carefully interpreting them in the prelude, ina moment to glance at the words of the
well-known onlinets of Reshut. The caravan approaches among the proposed section of the rustellishing correct tempos and carefully interpreting them in the prelude, ina moment to glance at the words of the
well-known onlinets of Reshut. The caravan approaches among the proposed section of the rustellishing correct tempos and carefully interpreting them in the prelude, ina moment to glance at the words of the
well-known onlinets of Reshut. The caravan approaches among the rustellishing the proposed section of the rustellishing the rustellishi

(Continued on page 807)

# The Rhythmic Educational Value of The Toy Symphony

ARTICLES BY PRACTICAL TEACHERS WHO HAVE FOUND REAL PEDAGOGICAL IMPORTANCE IN THESE DELIGHTFUL "MAKE BELIEVE" RHYTHMIC ORCHESTRAS

How to Prepare a Rhythmic Symphony Score Editorial Note

This is really a very simple task which any teacher may accomplish with ease and pleasure. Secure two copies of the piece which you desire to turn into a rhythmic study. Next cut out the first line of music and mount it at the bottom of a piece of plain paper of sheet music size. Now above this draw horizontal lines about three-quarters of an inch apart. Then draw perpendicular lines extending upward through the bar lines of the piano part. Next write at the left side of each line the name of the rhythmic instrument to be played by each child.

Selection of instruments is dependent upon the size of the

tion and the mental and musical capacity of the performers. In the case of instruments having definite pitch, choose only those which give the tonic (first note of the scale) or the dominant (fifth note of the scale) of the movement which is to be played. The number of instruments used is by no means arbitrary. In addition to the articles in this issue, attention of the readers

group you are leading, your taste as to the needs of the composi-

is called to other articles of similar nature in The Etude for August and September. In the Music Section of this issue will be found a delightful arrangement for the Rhythmic Orchestra.

How to Get Up a Rhythmic Band

By ISABELE TALIAFERRO SPILLER

MUSIC teacher, with a class, should have some kind of ensemble playing as often as possible. The class instruction gives incentive and talent is discovered which is sometimes impossible to recognize in individual instruction. If instruments are not available at first the material under the heading "selection" and 'subject" will do for many weeks with singing, marching and clapping. In fact, there are many sclections not listed that may suit your purpose better. The enclosed are played with two little hammers, and the band when marching. are suggested. You may divide your have the same principles as the piano band into families, if you like, that is, except the fingering alternates, left, right, marching. triangle family, woodblock family, tam- left, right. Many little tunes may be bourine family and drum family, and ar- played on .his. range for them to come in at different The outline is made in parts. Each part times. The duty of the conductor is to may be used separately or combined. "bring them in" or "cue them in." Each child should have an opportunity to do this. Talent in this line is frequently discovered. The drum major is also important. He leads the marching band. Only two signals are necessary in the be-

ginning (starting and stopping). Rhythm or kindergarten bands develop Picture of Mozart
The Drum Major the sense of rhythm. They are easily organized, with no expense in the beginning. beat, then on strong and weak beats. Tap Begin with the "Marching Song" published in THE ETUDE, October 1926. Play this with strongly marked accents, having the children sing it first. Then have them clap on the strong beat, then march,

Use different selections having the children decide which is the strong beat and, stick will answer the purpose.) Give each as they develop, the strong and light beats. as they develop, the strong and light Deats.

"The Box of Soldiers," "The Camel signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signals are needed in the beginning. One "The Court Jester" have a signal are needed in the beginning. One "The Court Jester" have a signal are needed in the beginning. One "The Court Jester" have a signal are needed in the beginning. One "The Court Jester" have a signal are needed in the beginning have a signal are needed in the signal are needed in the beginning have a signal are needed in the s "The Box of Soldiers," "The Camel signals are needed in the beginning. One rhythm. The titles are suggestive and the opening and closing number or as an children easily catch the mood. This de- "exit march." velops their imagination.

Stories and pictures from the "Young Folks' Picture History of Music" may be introduced as suggested in the outline,

If percussion instruments are used later the known material, "Marching Song," could be played with heavy and light beats according to the instrument you have. If you use a bass drum the story of Haydn beating the bass drum could be told or read and then the picture shown.

Music memory and picture memory contests may be had separately and combined. The music may suggest a picture and the picture the music.

For instauce, in lesson plan II with in-1. What music does the bass drum sug-

The Surprise Symphony, 2. What composer? Havdn

Instruments for this purpose are cheap. For instance, clappers, small tambourines, triangles, castanets, drums and metalphones may be bought at comparatively low prices.

The metalphones give the first definite pitch for the little band members. They

LESSON PLAN NO 1

Selection Rhythm Etude Page Marching Song (singing) 4/4 Oct., 1926 Marching Song 
 Shythm
 Etude
 rage
 (singing)

 4/4
 Oct., 1926
 721
 The construction of the Classes

 Oct., 1926
 721
 Classes
 Classes

 Oct., 1926
 731
 Irdie of the Company

The Drum Major

Sing "Marching Song." Clap on strong Community Community Grand weak beats. Tap rhythm with the foot. March. Folks' Picture History of Music," Page Here Conscious

Use of drum major stick. (A broom

(With Instruments) Material Rhythm Etude Marching Song 4/4 Oct., 1926 731
Andante from "Surprise Symphony" 4/4 Oct., 1926 748

LESSON PLAN NO. 2

Story-Franz Haydn and pictures, espedrum. Then play Andante from "Surprise Symphony." Children beating drums on

the strong beat. Drum Major-whistle and stick leads Conductor directs the band when not

MATERIAL FOR RHYTHM BAND IN "THE ETUDE" AND "YOUNG FOLKS PICTURE HISTORY

OF MUSIC' (Used separately or together) Selection Rhythm Etude

4/4 Jan., 1926 4/4 May, 1926 368 ensemble. beat, then on strong and weak beats. Tap
March Story of Mozard and pictures in "Young The Circus Parade 2/4 Most., 1925 722 Because the child does not play all the time, he must keep counting assidencesly story of Mozard and pictures in "Young The Circus Parade 2/4 May, 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1927 370 ing measures of rest, he must feel the beat Scott seek Table 2 May 1928 370 and 1928 3

The Spanish Dancer (castanets, clap-Use of artum mayor stick will answer the purpose.) Give each child an opportunity to lead. Only two Select Your Particular of the other to stop.

These years of the first the lim strength of the cour Jester 44 June, 1024 370 and 1024 177 because it is limited to the lim strength of the lim strength of the lim strength of the lim strength of the limited that the

(Continued on page 752)

#### The Rhythmic Orchestra

By J. LILIAN VANDEVERE (Continued from the September ETUDE)

marching Song" played while children in the Toy Symdren beat drums on strong beat. If possible have one base drum salutary influence for them to join in a cially No. 36. Haydn beating the bass group activity. Their own little whims and dawdlings, their maddening deliberations and fussings, are, perforce, put aside, while the flow of the joyous rhythmic wave bears them along in happy unity with their companions. In short, the work has its own important part in character development. Each child who has the experience of giving unwavering attention, prompt obedience and ordered activity is wiser and better for that experience.

Each One for All

B UT THE individual is not lost in the group. He has had the chance to express his opinion as to the most artistic instrumentation, and now he gives his 756 best effort to the success of the whole. His instrument, well played, contributes its integral and essential part to the satisfying

much this training will mean to him when he begins to play duets! Despite all the pers, tambou-rines) 3/4 June, 1924 396 other player may do, he will pursue his way undisturbed, and, when he comes to is true not only of duets but also of every

form of ensemble work which he may later attempt.

When the small pupils have learned a number well, they will enjoy giving it at a recital. If the work is begun in September or October, the midwinter recital should find them ready to play one selection creditably. This number is a very effective one with which to open a program. It will set a happy note for all that follows and eliminate all the shadow of nervousness from the excited performers. This group appearance is a safe and sane way of introducing the little folk to the gentle art of appearing in public.



The Toy Symphony Orchestra of Miles City, Montana, with Cecilia M. Hatfield as leader, is composed of fifty-five children under twelve years of age. Besides shorter concert selections it plays symphonies by Haydn, Romberg, Chwatal and Reinecke, and has given seven concerts. number is to have it preceded by a few such as waltzes and tarantellas, is the most instruments. they tell them? There is always one poised instruments. Parts of the compositions detour but one of the most delightfully for the very young?

and assured member of the class who will may be used in the preliminary work, or sunny, roads that leads to musicianship.

4. What is the benefit of score-writinest work. take the notes you have jotted down of the the entire piece may be worked out by the Don't trudge forever in the dust of Score following? take the close you contribution of the time free entire piece many the worked out of the time free the close of the contribution of the time free the close of the contribution of the time free the close of the contribution of the time free the close of the contribution of the time free time free the close of the contribution of the time free ti them at home. His confident young voice write scores. will hold the attention and carry the message better than yours could ever hope to do. Such explanation by one of th children and the actual demonstration of the work will be the best means of show ing the parents your methods and the shortest route to their hearty cooneration

#### The Instruments

F-GOOD instruments are used, they last for several seasons, and the results ar so infinitely superior that there is little de fense for the poorly-made toys. A good balance of parts for a small group is as

triangles tambourines sticks	or	pairs	of	jingle

3 pairs of bells 4 pairs of castanets.

For a larger assembly to include pupils of various ages, the following parts are suggested, for a group of thirty players:

corca	,	101	" 5	roup o	T free		burger
4	p	airs	of	bells			
3	p	airs	of	jingle	stic	ks	
			ouri				
4	p;	airs	of	castar	ets		
3	bi	rd	whi	stles			
1	w	ood	blo	ck			

4 triangles 1 xylophone

2 pairs of cymbals-one pair to crash and one to be struck separately by two children 4 pairs of rhythm sticks.

out as a class project. Of course they are given. The solos are examples of want their parents and friends to know piano music whose character and form what this is all about. Then how shall adapt them for use with the percussion

#### Piano Numbers

c	ZingaraBohm
f	Tarantelle
	Rose of AndalusiaCooke
	Castonet DanceDutton
e	TaranteliaPieczonka
n	Moonlight in ValenciaBecker
	With Spanish GraceBrounoff
	In the Gipsies' TentCrosby
	Rainbow DanceKern
	LolitaEngel
	ConchitaLoeb-Evans
	EspanitaRolfe
t	Little ItalianSmith
e	Italian Song
	Military March (simplified)Schubert
-	Album Leaf
1	Rhapsody MarchLiszt
•	

Simple Toy Symphony Scores	make
	tone
My Spanish Guitar College Song Canoe Song	mome
A Merry Life	shake
The Boy Scouts	ing th
Gnomes	the c
Marchllollaender	anthe
Moment Musical Schubert Album Leaf Grieg	buddi
Anitra's Dance	To
Soldiers' MarchSchumann	
	metho

#### More Difficult Scores

Toy Symphony Romberg
Jolly Sleighride Chwatai Children's Symphony Gurlitt
Mother Goose Choral Toy Symptony, Brigham
Reicham
Children's Symphony for Christmas, Hewitt
Children's Symphony Thiele
Minuet from Symphony in E-flat Mozart
Soldier's Life in PeaceSimon
Christmas Symphony, Op. 5

These more difficult scores take in more instruments than have been mentioned. and they are quite elaborate. The Toy Symphony by Haydn, the most ambitious

Oboe, Sept., 1926

Oct. and Nov., 1926

#### How to Get Up a Rhythmic Band

(Continued from page 751)

The	Box	of	Sol-					m	
dier	s Camel		m	2/4	Jau.,	1927	32	The above material may be used for	
(de	scriptiv	re)	rain	2/4	Jan.,	1927	41	rhythmic motions, or percussion instru-	

Valuable Reference Material which Teachers will find in The Etude as indicated, and in the Young Folks Picture History of Music by James

Subject		Folks Picture History of Music	Etude
Bass Drum	No.	114	Oct., 1926 - Andante from
Haydn beating bass drum	No.	0.0	Surprise Symphony
Snare Drum	No.		
Triangle	No.	118	
Cymbals	No.	117	
Xylophone Conductor (Boy Mozart)	No.	116	
Beethoven (Boy Mozart)	No.	47	a
	1404	71	German Dance, Mar., 1927 Allegretto from the Seventi Symphony, Oct., 1926
Schubert	No.	51-Song, "Who is Sylvia?"	- Parally octi, 1020
			Nov., 1926
Greig .	No.	Military March 82-Puck	Nov., 1926
Mozart	No.	44-Minuet from Sym-	June, 1926
		phony iu G minor	March, 1926
Chopin (Liszt & Chopin)	No.	71—Mazurka	
	No.	75-Nocturne Polonaise	Feb., 1926
Bach	No.	21	
Handel '	No.	27-Celebrated Largo	Jan., 1926
	No.	28	
	No.	29	
Wagner	No.	66	
Lobengrin and Swan Boat	No.	70	
String Instruments	Nos.	97-98-99-100	Accounts in March, April, May
			Aug., Oct., Nov., 1926

The crowning touch of such an opening Music with a Spanish or Italian flavor, winds and strings in addition to the toy SELF-TEST QUESTIONS ON MISS VANDEVERE'S ARTICLE

Take a few minutes of your class les- 1. Why are percussion instruments players. What is to be said can be worked possible material, the following numbers work, and stress, in this pleasant and help- rhythm? 2. What rules of behavior should the ful way, the basic and ever-important sub-

ject of rhythm. You will find that the leader enforce? work is not a luring by-path or a wanton 3. What type of pieces should be chosen

some of the hawthorne-bordered lanes of Symphony develop memory and coopera.

#### Exceptional Speed and How to Acquire It

By A. A. WIHTOL

"A PIANIST without technic," someone berg and Tausig-that is, raising the finger has wisely said, "is like a tourist without high in hammer fashion above the key

money." After all, the definitions of tech- and then driving it down with the greatest nic simmer down to one point, the ability possible speed while playing notes slowly, to make the fingers "go" where wanted and one after another. The other method is to as wanted. If the student cannot control set the metronome each week, a notch or his fingers enough to exact from them two faster than the goal for the previous very rapid movement, in case of neces- week until the required speed is attained sity, he cannot control them enough to For instance, if the student is playing a them produce the required shade of metronome speed of one hundred beats a just when he wants it, especially in minute, playing eight notes to each beat, ents of test when the ankles and knees he should try to play, within a week, to e from nervousness. Nothing is hurt- hundred and four beats a minute. He he cause of good music these days like should not give up until that goal is classics played in the style of church reached. Of course, speed is not everyems simply because the majority of thing. But it is like fluency in the use of ing virtuosi have no finger control. words. No matter what a person's feelwork for speed there are mainly two ings or message may be, if he has not ods to follow. The first is the school- sufficient mastery of his technical probing that made Liszt, Rubinstein, Thal- lems, he cannot deliver that message.

She was my heart's delight, for she be-

worked for me almost as hard as I did

#### Encourage the Older Students

By Francis Wright

It has always been a subject of doubt but had the same results. I wanted them to me whether or not it was easier for to believe as I did, that desire, persevera young person or for a mature one to ance and courage combined could not relearn music. Given the same opportunity sult in failure. But they all were skeptical, it did not seem possible to me that age I finally found a little teacher who was could be the insurmountable barrier that well recommended but very little known.

I have always had a passionate desire lieved in and encouraged me. We worked of all the children's numbers, requires wood to learn to play. But such an opportunity hard; and sometimes I think that she

But when I was thrust out into the for myself. But we are succeeding. Not business world and had my first pay check that I am a concert performer. But I in hand, I rented a piano and went to can pick up any ETUDE and find music the very best teacher in the city. She con- there that I can play with great ease and sented to take me, but was very doubtful unsurpassed joy. as to progress and results. I never went Since my adventure I have heard of back to her, for I knew there would be many people who have taken up music enough doubt and discouragement on my after they are grown. But it was only own part without hers being added to it. recently that I found out that my dearly I wanted an enthusiastic teacher. I went beloved teacher was over twenty-five when to several others, well known in the city she had her first lesson.

## The Late Pubil

By OLIVE DELAHAYE DEALING with habitually tardy pupils is arrive for their lessons at four-thirty and

the pupil is requested to wait in her studio before he is free. until she has leisure to make up the lost One lesson is almost always enough to time. To illustrate: a pupil arriving at ten make him realize that punctuality pays. minutes past four, instead of at four, is Perhaps it should be added that in the case taught until four-thirty. Then he waits, of young pupils the parents are always perhaps, until five-thirty before the notified by telephone of the detention of teacher is all to the parents.

a problem for which a friend of mine has at five. It entails some sacrifice on the part found a satisfactory solution. If a pupil of the teacher, but it is seldom indeed that is late she begins his lesson and carries it a child will voluntarily bring on himself on until the regular time for stopping. Then the experience of enduring a tedious delay

teacher is able to give him the other ten their child, so that it will give rise to no minutes. This plan has the advantage of anxiety on their part. Parents usually are not penalizing the punctual pupils who do glad to cooperate in this plan.

-GUIOMAR NOVAES.

"There is something so wonderful about music-so uplifting! But then, t nere st contenting so wonderfut about music—so uprifiting:

I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. That is destiny and as it should be
We cannot all be doing the same things; and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"



GOOD conductor never rushes A into the beginning of a movement without first taking time to hear it mentally. Actually breathing with the preparatory beat as if about to sing is extremely helpful to the chorus or orchestra; they sense the impending attack. To start an orchestra or chorus with surety one must always give the preparatory upstroke in tempo. This is a matter of great importance. If the beginning of a composition comes on an after-beat note (as in Dixie) always give the full up-beat. This serves as a preparatory stroke. The players or singers will then invariably attack together. Fermatas, ritardandos, diminuendos or crescendos should be anticipated a long way ahead. Coates used to "A Handley-Paige aeroplane shuts off its power ten miles before landing. A diminuendo should be as thrilling as a crescendo. To make diminuendo effective one should start high with the beat and gradually lower the stick. To guard against a diminuendo when the score calls for a prolonged sustained tone, ask for a crescendo. This is especially effective with the overworked brasses. The trick of the experienced conductor lies in keep- conductors carefully analyze every motion ing the stick slowly ascending instead of they make until they do these things autoremaining stationary

IT IS BAD to crouch for pianissimo. and seek." "I see you!" piped up an dynamics, is a proof of poor taste and impertinent orchestra man to Sir Beer-circus methods. Also, the seasoned conbohm Tree, of London, when he wa: ductor never forgets the prime necessity of guilty of this crouching effect.

pianissimo it is well actually to stop beat- is where the choral conductor frequently the left hand, palm out, as does the traffic age chorus director. drawn toward the body.

players interested and alert,

ing. Virility and inspiration come with the freedom of the curved, sweeping stroke, one that is made not with the arm hugged close to the body but extended forward and away from the body.

When following an unaccompanied passage by a soloist while awaiting the enDEPARTMENT OF

# BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

# Some Important Lessons to Be Learned from Great Conductors

PART II

#### By DAVID MATTERN

"Circus" Methods

THIS NO doubt sounds very technical and pedantic. Nevertheless all great matically. Nothing is left to chance. With it all the height of art is reached by the leader who can center the attention of the audience on the music instead of It looks as if one were playing "hide on himself. Exaggeration, especially in a definite direction to each beat even in the For sudden contrasts from fortissimo to heat of the most impassioned work. Here

plished with the palm turned down and the their heads in their music." We must orchestra, left or both hands falling while being memorize what we conduct, using the score Albert Coates used to shout to us in his is a competent soloist he should be en-

is to supplement the right in building up measure phrases, and so forth, as they lack. He never bends his knees or hobs prime consideration unless you are able to climaxes, to indicate phrasing and to give occur in the composition. One can easily up and down. He does not stamp his feet handle all three with equal facility. When necessary cues. A left hand that is too make a mental graph of the successive or pound with his stick. Occasionally it two solosts in an opera are close together busy is without effect. Calrilowitsch, how phrases as they are tossed from voice to is necessary to shock a lethargic chorus on the stage, give cues to the one at the ever, often bests with left hand alone. As voice or instrument to instrument. As or orchestra by "throwing a fit," but to left very far to the left, and conversely, to he does it, the effect is one of variety and soon as a cue is given it should be put in make this habitual only results in making the one at the right. plasticity. This keeps the audience and the mental background, leaving one free a monkey out of the director. The effects to think of the next one to come. As the gained by distinction, by playing upon the

mental cues in the vocal score or piano minutes in rehearsal the conductor should list difficult spots and work them out. He

No Room for Dispute

lous care. He owns his own orches- exclaim "take those cats off the roof!" tra parts. There are no disputes about ing for an instant, a sudden "stepping on comes to grief when using the orchestra marked in red and blue pencil. Both in are played at the tip, marcato at the heel, the brake" that is as effective and even for accompaniment. The orchestra man rehearsal and in the concert he exerts tre-solid-toned, rapid passages in the middle, more dramatic than the customary pulling with fifty-three measures to count deserves mendously concentrated power, but so well while the broad fortissimo demands the inward of the hands or the thrusting of our sympathy when he is led by the aver- poised is he that he appears to expend the sweeping fore-arm stroke. The conductor policeman. To force fiamissimo from a We should all look at our choruses and man, but in interpreting a great work he equally well can satisfy his ideals of intersluggish orchestra Eugène Goossens often orchestras more, thus compelling them to seems to tower above you like a giant, pretation. will bear down quickly with the palm of look at us. All of our conference con- He has no mannerisms. He expects every the left hand. Crescendos are affectively ductors have given us good examples of man to hear mentally the tone he is about indicated with the palm up, the left hand this in their rehearsals. Weingartner said, to produce and also to hear what is going rising in an outward direction; and, con- "There are two kinds of musicians—those on in all the other parts. This standard versely, gradual diminuendos are accom- with music in their heads and those with is vitally important to both chorus and

only for occasional reference (if at all) conducting class, "For heaven's sake do trusted with the interpretation or instructed not bow to the orchestra! You look like privately before rehearsal. When you not now to the ordered will allow ins left in the concert.

not now to the ordered work of hand continually to double the work of the right. The function of the left hand phrase-wise; four measure phrases, two-needles!" A fine conductor keeps his head together, the chorus should receive the

# Ensemble Work for Band Men

THERE is a fine grained sort of ex- Get three other players and form a trance of the orchestra, the conductor perience and training possible in trio or mixed quartet, a brass quartet, or a reed tion demands iron-bound precision, particular sould keep his hand slowly moving up-should keep his hand slowly moving up-ward, anticipating the instant when he must bring the orchestra and soloist to-must bring the orchestra and soloist together. This was a famous trick of the phony orchestra, and it will be through repaid for your efforts. You will find the seventh beat. He called out "seven" great Nikisch. It never fails to keep the similar study methods that your own play music on sale by the various publishers to to the orchestra, giving a strong pulsation orchestra alert and ready for a precise ing and that of your band will be brought meet your needs, and on application they on the beat with a rebound that gave an shove the average.

never cross their legs or beat time with their feet. If a man must obey that pedal impulse let him confine it to his big toe, Well-disciplined professionals never make any noise in turning their music or attract attention by suddenly jerking their instruments to position. The pictorial effect is never to be despised.

Help your chorus in every way possible, especially in changes of tempo; but sometimes be intentionally erratic with the beat. It will catch the unwary and over-comfortable player and jog him into attention. Say little; talk with your stick and your facial expression. Do not beat with a monotonous uniformity. Rests should have very small beats. Beat phrase-wisc.

Never Ask Questions

F YOU DO not know what is in a player's or a singer's part do not let him find it out. Never ask questions. You are there to tell the performer what to do. If the conductor can actually demonstrate by playing an instrument or by giving a Of course, if the conductor has no or- model illustration of a vocal effect he has chestral score he should put the instru- an impressive advantage. He must know how to get from the great string body the part before attempting to lead chorus and uncanny effect of ponticello, the dry and orchestra together. To conserve precious crackly col leeno, the rich full sonorous sweep of the whole bow, the vibrated, harp effect of pissicato, the fairy-like tripping must have bowing and fingerings decided of the spiccato-"catching flies"-the tense, upon, and, for the chorus, phrasings, im- pounding marcato and the velvety floating, portant words and breath marks indicated. ethereal estasi bowing. He must never allow the strings to slide with a downward whining glissando. The same applies to ENGELBERG drills with meticu- choral work. Coates hearing this would

Every juch of how has its own particubowings in his rehearsals. Everything is lar idiom. Fast, light-running passages minimum of energy. He is a short, stocky who knows his woodwinds and brasses

> Every cue should be alive and distinctly given, not tossed out carelessly. Look at your man when giving him his entrance. Do not become too busy flinging out unimportant cues. In accompanying a soloist in a concert do not try to lead him. If he

> > "R. B. E."

automaton! His stiff armed motions intive it will take care of itself; the conevitably make for wooden playing or sing. ductor should attend to the polyphony."

ing. Virillity and incircitate come with do not make a conspicuous motion for the divided beat, but dominate the orchestra with an unyielding clear-cut stroke. It is effective simply to stop the stick or, at most, to give an exceedingly small motion to the "and" of the after-beat. Synconademonstrated this in the Dvořák Symphony

(Continued on page 781)

# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



#### Plans and Material

DRELIMINARIES preceding actual ness and musical memory, class singing, conference with the teachers, at which proper musical taste, explanations for time the supervisor broadly outlined plans every composition studied, including name, for the school year. Fifteen minutes a interesting facts concerning the composer, day was determined upon as the time al- occasion for production, historical setting, lotment for each individual teacher and and musical worth, training in part singthirty minutes once a week for the super- ing if progress proved satisfactory, simple visor in each classroom. It was pointed means for correction of faults, develop-indicates advancement. It follows: out that pupils entering the high school ment of a musical atmosphere, clear enunin the town center were so deficient in ciation on part of supervisor, teacher and music that they were practically unable to pupils, and such other matters as the sumaintain equal standards with pupils from pervisor considered important and worth the town school. The result was that stressing from time to time. strictly rural children were being deprived year after year of such values as boys and clearly planning all the work for the teachgirls have a right to expect from the study ers, especially at the beginning of the term. of music,

graphed form were left with each teacher and pupils to follow them in such a manto be used as a basis for the week's work, ner. Selections were made from the com-They were based principally upon the text- positions given and his own instructions book which the pupils were required to guided the teachers in the methods of purchase. The text selected for the one-instruction. teacher schools was also used in the seventh and eighth grades of the village school, while different texts were used for the primary and the intermediate grades of the village school. The supervisor having a broad training in public school music endeavored to draw suitable material from a number of authoritative sources to supplement and enrich the course outlined in the respective tests.

#### Appreciation

THE ADOPTION of music as a regular school subject necessitated the purchase of a number of sound reproducing machines and selected groups of records. The records selected conformed as much as possible to those listed for use in the state music achievement contest. Children need to have placed before them in the most attractive manner the things they should enjoy. If properly presented they will take much pleasure in good music. In using the sound-reproducing machine it was an aim of the plan to point out the

# school of thirty or forty pupils, Gaking Music to the Rural School

By JOHN H. JOLLIEF

PRINCIPAL OF SCHOOLS, SOUTH WHITLEY, INDIANA

to help children recognize the truly beautiful things in music. The plan called for the playing and repetition of fine melodies of every type, the kind which never grow old and of which we never tire. Consequently such compositions as The Spring Song, Annie Laurie, Hark, Hark, the Lark, and Auld Lang Syne were used over and over. Did the children enjoy them? Most assuredly, judging from the number of

times they voluntarily played them. The plan called for the learning of rote songs, training of the sense of hearing, that is, the ability to apprehend tone qualities, sight reading with due attention to correctclassroom instruction included a group study of rhythm, efforts toward forming a

The supervisor felt the necessity for He did not necessarily follow blindly the Instruction sheets and outlines in mimeo- textbooks selected nor require the teachers

#### The Weekly Outline

THE FOLLOWING outline illustrates the type of instructions given to the teachers each week in mimeographed

- 1. Direction for learning rote songs (1) Books in hands of the pupils
- (2) The whole song to be sung by the teacher
- (3) The story of the song, difficult words, and so forth
- (4) Learning by phrases (children imitate)
- (5) Singing the song 2. Rote songs for this week
- (1) Good Morning (2) The Postman
- Have these songs learned by all nunils.
- (3) To the River
  - Teach to pupils of the fourth grade and above, while the first three grades listen attentively. As

soon as possible, encourage them to follow the older pupils and sing along with them. Let older pupils assist in teaching the younger pupils who find difficulty in learning the song.

3. Familiar song Annie Laurie

Encourage the younger pupils to sing as much as possible. Work for to read the song clear through, a high, light quality of tone in all voices. Pitch songs as they are writ-

(4) Listen to-

-Pierne

Aim at proper habits of listening. Insist as near as possible on absomuch to the pupils' interest as you sired.

The week's outline for December 19-23 1. Songs for this week

- (1) Use any Christmas carols that letter names of lines and spaces of the you have had
- semester 2. Review of the following topics:
- (1) Application of syllables to simple songs
- (2) Prominent motives and figures key. studied
- (3) Location of do with flat keys (4) Location of do with sharp keys
- (5) Folk Songs a. Annie Laurie-Scotch
- Eyes-English
- c. Auld Lang Syne-Scotch d. The Farmyard-English e. To My Country-French
- f. Londonderry Air-Irish
- listening lessons

state music achievement list.

3. Semester examinations questions will be applicable to about come, refreshing time in the day's routine. sixth or seventh grades; but do not expect as much of your third grade from the term's instruction and study in as of the upper grades. Let all pupils

take it except the first and second

Help for Teachers

THE FOLLOWING brief extracts are taken at random from the outlines, indicating the type of personal instruction given each teacher weekly:

Study as given in notes accompanying the record. Teach the spelling of the title. the composer's name and the nationality. so that pupils can talk and write intelligently about each selection played.

Select important motives and figures from these three songs and drill upon them until pupils can recognize them when seen or heard and can sing them. Use blackboard for drill.

Teach syllables by rote with books in hands of pupils, but encourage them to do as much reading of notes as possible. Use notation as much as possible. Study

out the familiar figures before attempting Teach comparative value of quarter.

half and dotted half notes. Teach the tapping of these notes in songs. The quarter note gets one tap, the half two taps and the dotted half note three taps. Tapping March of the Little Lead Soldiers the dotted main note that the ticking of a clock, and the notes must be fitted to the

Permit the children to play as they sing lute attention of all pupils through-the song, imitating the various actions as Make the composition appeal as Suggested in the song (... More verses may be added if de-

Start reviewing special problems studied during this semester. Some of these are as follows: (1) meaning of various marks of expression found in the songs; (2) the staff; (3) the meaning of each figure of (2) Review songs used during the the time signature; (4) the placing of the first four sharps in the key signature; (5) the location of do in all sharp and flat keys; (6) giving do its letter name and from this deriving the name of the major

Refinement of Taste and Technic

IN OUTLINING the plan and in teaching it the great fundamental value expressed in the familiar statement, "I care b. Drink to Me Only With Thine not who makes the laws of a nation if I may write its songs," was always kept uppermost. The fact that people live in their emotions, that music has a refining influence on the emotions, and that sentiment is a powerful factor in shaping human Be sure that pupils understand lives, was stressed daily in planning the definitely the meaning of the term course. Suggestions were given the teach-"Folk Song." They should be ers repeatedly that an instructor's purpose able to name any of the songs should be to teach pupils to know someabove and give the nationality. thing about the composers of masterpieces, (6) Review of composers studied in to be able to recognize masterpieces when they hear them and to develop a taste for Pupils should be able to give good music and pleasure in its execution. nationality of each composer and The pure unadulterated joy which music the name of the composition that brings was emphasized daily. It was he wrote. Take this from the recognized that the capacity for the proper enjoyment of music develops principally through its own daily exercise; therefore The examinations will be based on each day's music period was made as atthe points covered in the review. The tractive as possible, so that it was a wel-

What are some of the values resulting

(Continued on page 781)

# The Teachers' Round Table

Conducted by Prof. Clarence G. Hamilton, M. A. PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



A Young Enthusiast

Have I started music too late and meeting and the started music too late and meeting and the started music too late and meeting and the started and the starte

I'm so glad that you now have a piano

excellent player. But don't forget that

and, above all, the ability to keep up your

Then, too, be sure that you cultivate

to get the best as cheap and trashy imita-

tions. Get acquainted with the great mas-

ters, and study their works. I advise you

to read a little each day in James Francis

as Longfellow says, that

Left hand:

Were not attained by sudden flight

Fingering of Double Chirds

By CLARENCE G. HAMILTON

Is the following fingering legiti-mate for the playing of all major and minor scales in double thirds? Right hand: 3 4 5 2 3 4 5:8

to neglect it.

THE ETUDE

octave, since the pair of fingers 1-2 com- in Music. There you will discover that pletes a four-note group which alternates a phrase often begins on a weak beat of with the three-note group. To finger all the measure and extends to the correspondgreatly, of course, but it results in some its beginning, length and end must be defingering of the scale of B flat. Since we certainly not by the bar lines. Tobias Matthay, which may be thus out- mark of general connection. lined for the major scales:

of your own, and am sure that, with your RIGHT HAND: second finger (with eagerness to learn, you ought to become an thumb) occurs on (1) sixth of scale (as your fingering

(2) A or Ab in all other scales. daily practice in spite of all temptations LEFT HAND: second finger (with

(1) seventh of scale (as your fingering really fine music, because it is just as easy has it) in C, G, D, A, E.

(4) dominant in Bb, Eb, Ab, Db. In James Francis Cooke's Mastering the possible to teach all forty in a single class. Cooke's Standard History of Music which Scales and Arpeggios, pages 38-40, fingerwill tell you all about how music developed ings are given for double thirds in both sults, however, by dividing them into two and who its composers are. Above all, major and minor scales, which judiciously groups, the older children in one and the however, practice, practice, remembering, make use of either one or the other of younger in the other. This would be bet-

#### But they, while their companions slept, Were toiling upward in the night.

If it is the rule to raise the fingers before and after a phrase or slur, so as to detach it from the following phrase, then surely the compositions must be incorrect. Otherwise each mensure would be detached from the one before or after it in such phrasing as the following, taken from a plece which I

I have never found this fingerly given in any printed edition, but was sugressed to me by a teacher splendid training, who said that simplified the fingering by making uniform for all keys.—T. C. In fingering scales in double thirds we have the choice between two systems of fingering, both of which have their advo-

According to the first of these systems, three pairs of fingers are employed, the 3-1, 4-2 and 5-3. Each of the first two pairs occurs three times to an octave, while 5-3 occurs but once. If, therefore, we know where the fifth finger is to be placed, all the other fingers will be automatically

In the major scales, the fingerings may accordingly be thus summarized: Right Hand: (a) 5th on fifth of scale

in C, G, D, A, E, B,

(b) 5th on dominant of G.

but one entire change of position to the Phrasing or Stewart MacPherson's Form or some such composition. More commonly

this requires a mint of care and patience, has it) in C, G, D, A, E,

thumb) occurs on

(2) G# in B and F#.

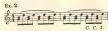
(3) Bb in F. The heights by great men reached and best adapted to the individual scale.

#### Misleading Phrase Marks

Wagner, Evening Star 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

All of the other measures are no-tated in the same manner. Is this correct?

In the accompaniment of Cowen's song, The Swallows, the same phrasing takes place, which, if observed, would sound absurd in a quick



printed with such nonsensical and mis- more pieces yourself. (b) 5th on G or Gb in all other keys. tas. I advise you to procure, whenever of the printed cards, together with the such errors are generally corrected. this instance, No. 1.

(c) 5th on A or Az in D, A, E, B, Fz. revise the phrasing of your pieces for one of the pupils to describe its form, (d) 5th on sixth of scale in Bb, Eb, Ab, your own use and that of your pupils. For that is, to tell the number of the distinct The second system of fingering is the reliable book on the subject, such as Hugo to possess. Perhaps it may come under the

the scales alike simplifies the matter ing point of another measure; consequently awkward positions, as in the right-hand termined by the sense of the passage,

seldom or never use many of the scales Of the two examples which you present, in succession or with the hands together, the four measures of the first constitute would it not be more sensible to remove but one phrase. In the second the slurs all such awkwardnesses by adapting the are evidently intended to show that the fingering to the individual scales? I will whole passage is to be played legato—a here quote such a procedure, advocated by confusion of the phrase-mark with a mere

#### Piano Classes

I have about forty pupils and would like to organize a class or club which would come once a week for class work. I could divide them and have two such classes weekly. Please tell-me how to conduct such classes and what would make them successful in interesting the children.—II. S.

If your pupils are not too far apart in their ages and attainments it might be You would probably accomplish better rethe above systems, according as it seems ter, I think, than classifying them by their grades of work.

I assume that these group lessons are intended to supplement the regular private lessons and that you expect by their means to increase the playing ability and the general musical knowledge of the pupils, also to fire them with the enthusiasm which

should grow out of the "group spirit." In the first place, then, provide a goodly supply of printed cards or slips (three by five inches, library size). On these cards topics are printed, with a blank space after each for the pupil to fill in at the lesson. These topics may be listed as fol-

Pupil's Name..... Card No., Name of Piece..... Composer..... Dates..... Form ..... Meter .... Tempo and rhythm ..... Melody ..... Harmony ..... General style .....

For each lesson, three or four pupils are detailed to play for the class pieces which tage, how to memorize, and so forth. Here they are studying with you. If enough again, however, the pupils should be enpupils are not prepared to do this you can couraged to present their own ideas. If Unfortunately, much piano music is fill in the program by playing one or they are old enough, they may prepare such

leading markings which, as one theorist Begin the lesson by calling on one of the that their wits are kept sharp by inciting. reading markings which are mere "decorations" and pupils to play his prepared piece. Each them to give their own opinions on any which may be found even in some editions of the other pupils writes the name of topic that comes on the tapis. of the classics, such as Beethoven's Sona- this piece and its composers' name on one Left Hand: (a) 5th on tonic of C and possible, recent critical editions in which number of the piece in the class work, in

But you will often be called upon to After the piece has been heard, you ask this purpose I advise you to study some divisions and subdivisions which it seems THIS DEPARTMENT IS DE-SIGNED TO HELP THE TEACHER UPON OUISTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TUCHNICAT PROBLEMS PER TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BE-LONG TO THE "QUESTIONS AND ANSWERS DEPARTS MENT." PULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

the three-part form will be found, designated by the letters A-B-A; in a short piece there may be but two divisions, A and B. It is well to name divisions by letters in this way, as a clear and brief method of presenting their general plan. With this, as with each other topic, the

individual opinions of the pupils are sought; and finally the result of the discussion is inscribed on the cards.

Passing now to the Meter, the question is put whether this is duple, triple, compound (%, %, 1%) or complex (34, 34).

Under "Tempo" and "Rhythm," we inquire whether the pace is lively, slow or moderate and whether the rhythm is sustained, regular or jerky, with rapid subdivisions. Under "Melody" we consider the pitch outline of the principal themes and whether this outline rises, falls or zigzags about.

Harmony is concerned with the general texture. Are the chords played together or separated into their individual notes? Is the harmony usual, unusual, sweet or

Finally, is the style tranquil, restless, vague, clear-cut? Just what word characterizes it?

For a practical example, let us examine Schumann's Sicilianish (Sicilian piece). Op. 68, No. 11. Our class study results in the following findings:

Form. A, B, A, each large part subdivided into a small a b a of it own.

Meter. % in A, 34 in B.

Tempo and Rhythm. In A, a swinging B, mostly in quick 16th notes.

Harmony. Compact chords. General Style. Gentle and flowing in A, more dance-like in B.

Melody. A suave outline:

Even very tiny pieces may be analyzed in this manner, by modifying some of the more involved points. If the teacher be clever enough the pupils will enter into the game with great zeal and will learn to give accurate judgments on what they hear.

If you wish you may vary the lesson by spending a portion of it on some general topic, such as the life and works of a com poser, how to practice to the best advana subject in advance. But in any case, see

A Poor Reader I have a pupil fifteen years old whose reading is very slow and who has the bad habit of repeating her-notes constantly (stuttering on the kepboard). What can I do to pre-vent this?—S, G.

Don't try to make her read more rapone which you suggest. In this there is Riemann's Practical Guide to the Art of head of a Rondo, Theme with Variations idly, but rather more correctly, especially (Continued on page 805)

THE ETUDE

# A Master Lesson on Schumann's "Novelette in F"

By the Eminent American Composer Pianist

#### ARTHUR FOOTE



ARTHUR FOOTE AT THE PIANO

R OBERT SCHUMANN, the creator of so many beautiful things in his short life (1810-1856), was a con-Schubert and Weber were still living. Ber-he later married and his real interest now Wagner (1813). The Romantic period in ness for the musical profession. music, art and literature was beginning and

made the experimental excursions into composition that would be natural for a boy of his talent. But for some time he hardly

periodical—a society supposed to be formed orchestra to combat the Philistines, that is, the enemies of musical progress. In this we have the key to Schumann as we know him in the "Carnaval."

Schumann as Student HE ENTERED the University of Leip-

famous composers. In 1815, Beethoven, a teacher of piano, whose daughter, Clara, Schulett and Tee peace and while there are the later married and his real interest now ever a los Merdelssohn (1209). Chopin (1809), Lisze (1811), Verdi (1813) and to go into music and piano plant or write a loss of medical solutions of the peace and the

that great would have been the surprise piano virtuoso. This ambition, however, of these men had they open tout that a was not destined to be realized, for, though century later distinguished composers avowedly aimed at writing music from which emotion and romance should be archited their also being rathern by technical appliance in practicing it is well worth while to read a good both he (in the ending of his Papillons) which emotion and romance should be archited their also being rathern by technical amount of his life, such as found in all List (in the D-flat Consolation) almost seem to have foreseen the sostenulo which emotion and romance should be calculated, their place being taken by tech-nical ability (for this is what "central" rate. A blessing in disguise, since it turned him once for all toward composition. What ONE WAY by which a composer can be was to do in this is already shown in One WAY by which a composer can be was to do in this is already shown in Schumann early showed musical inclina-he was to do in this is already shown in

Composition Has Its Way

#### Other Talents

OUTSIDE of his composition and interary work, he was unsuccessful both as into piano technic.

a teacher (during his year or two at LeipSchumann practically gave up the old

zig Conservatory, lately founded with plain scale and arpeggio. In the Kreis-Mendelssohn at the head) and as con-leriana, for example, there is not a single zig as a law student; but this did not ductor. His reserved, unresponsive dis- scale, nor are there any arpeggios of a temporary of an extraordinary number of last long for he soon met Priedrich Wick, position and lack of personal magnetism purely ornamental nature. He was an exwere against him.

times, a knowledge of Schumann, the man,
The answer to this was favorable, and
The answer to this was favorable, and
The answer to this was favorable, and emotion was sought for self-expression; so the started in preparation for a career as absorbed nature, expressing himself only and one cannot help wondering whether he in his music, helps us to understand better was sensitive to the unclear effect someof these men had they been told that a was not destined to be realized, for, though what he wrote. For one who plays him times resulting. It is a curious thing that

Influencing Musical Progress

tion. At the age of seven he had instruc-tion of a sort; while he soon afterwards

Chumann flavor.

The was to do in this is already shown in

Ujustify his claim to a place with the

WE HARDLY realize today that to

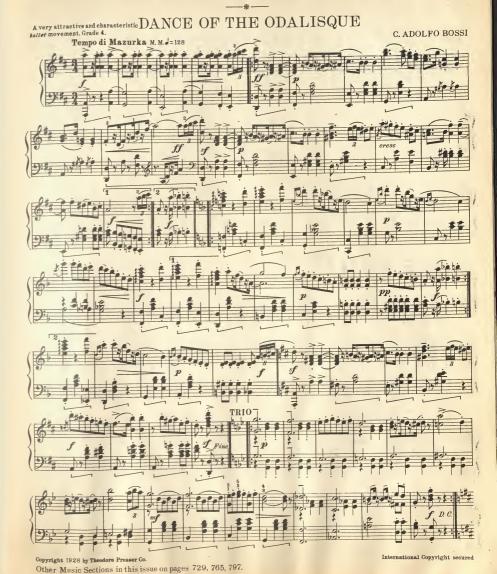
Schumann flavor.

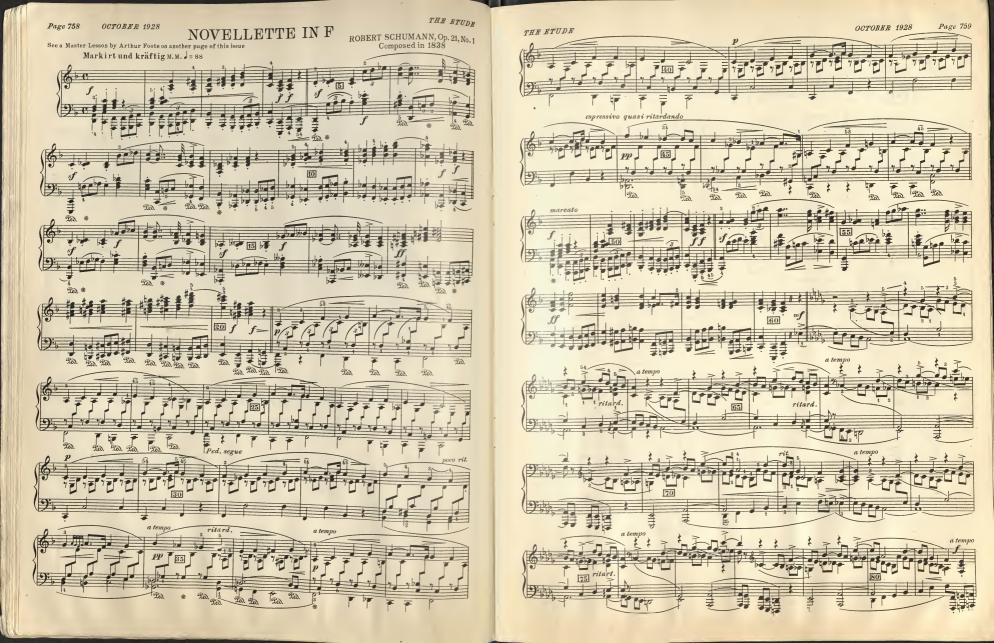
Schumann flavor. velopment of music. This may be ex- his Sougs Without Words) we owe the pressed in form (as did Mozart and short, characteristic piece for piano. In Haydn with the Sonata, Liszt through his Schumann we also find frequent use of of his fatent. But for some time he hardly ROM NOW on he composed steadily invention of the Symphony Poem); suggestive titles, which indicate a poetic and rapidly, for a long time, oddly through counterpoint (as by J. S. Bach); or picturesque basis for the music in the ture for a profession; and, in fact, in chough producing plano pieces solely by harmonic innovations, as those of List. composer's mind and naturally stimulate later years he turned out to be one of (from Op. 1 to 23). But soon came an Wagner and Franck and by the breaking the imagination of the player. Examples later years he turned out to be one of the content producting punch purces some years of the content part of the plant of the part of the plant of t also an important factor in the change that itself in a singular way. In spite of was coming. These composers were leav-

perimenter at the keyboard, at least during With all composers whose work has the earlier years-often with success, some-

ing the well-trodden ways and exploring germ of the whole work is a phase of OUTSIDE of his composition and liter new paths, putting fresh life and interest unpromising character, consisting of the

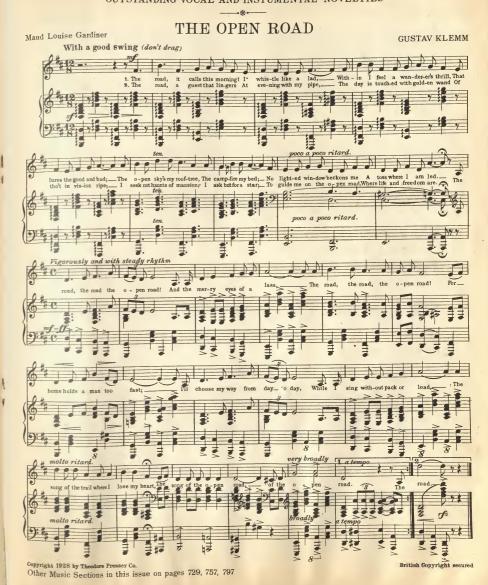
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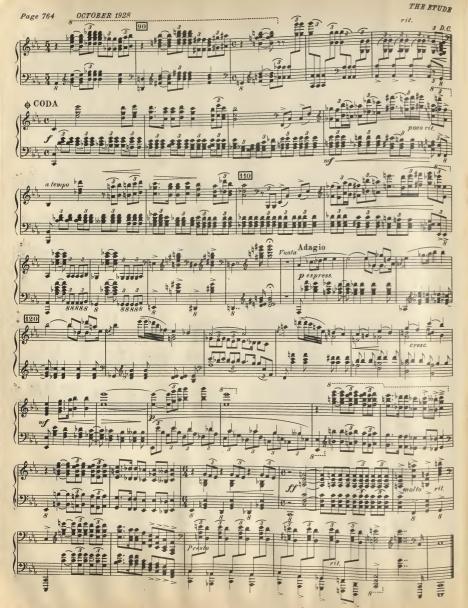




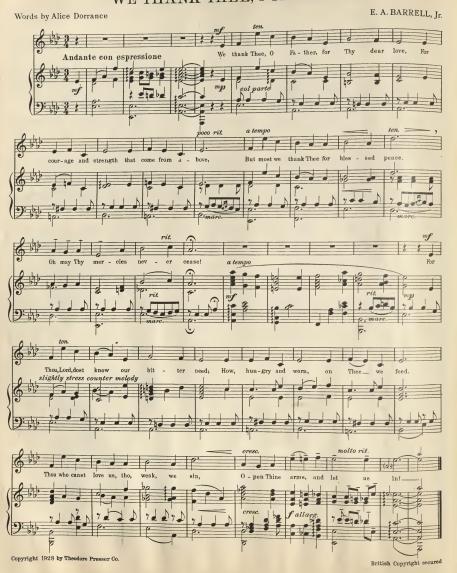




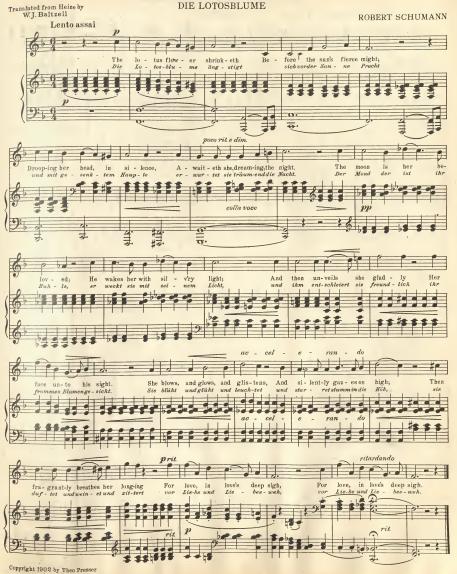




# WE THANK THEE, O FATHER



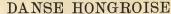
# THE LOTUS FLOWER

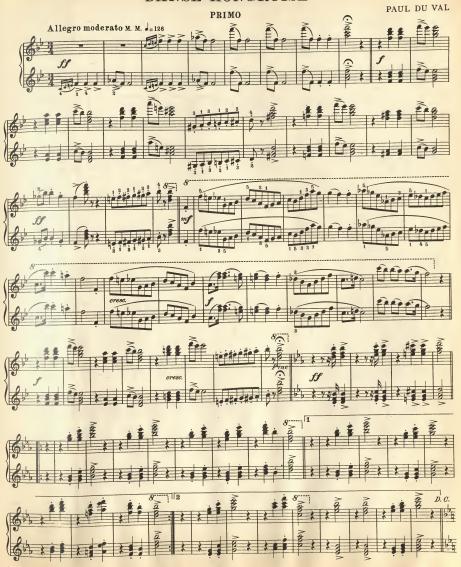


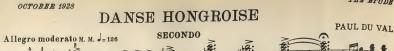
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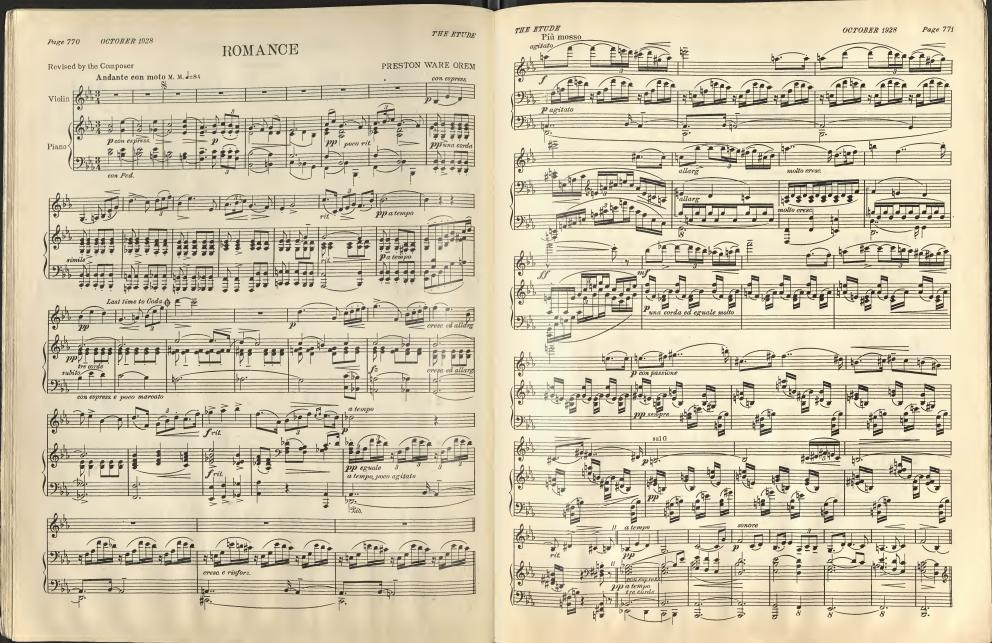






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THE ETUDE

Page 774

OCTOBER 1928

### EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By Edgar Alden Barrell

The piece is not descriptive, in that similations of the collished and other sounds of nature are in the collished and other sounds of nature are interestingly and the collished and other sounds of nature are interestingly and the collished and other sounds of nature are interestingly and the collished and the collis corest Voices, by James Francis Cooke. The Open Road, by Gustav Klemm.

Love Light, by Clarence Konimann.

Mr. Kollmann is the popular organist of the Coem Grove Auditorium, where his playing a beard day by thousands.

We Thank Thee, O Father, by E. A. Barrell, Jr.

It is not a little embarrassing to he called uson

Come Grew Addrains, where popular expansis of the Come Grew Addrains, an expressive "song without warming and the Composition, an expressive "song without words."

Dance of the Odalisque, by C. Adolfo Barrell, If. It is not a little embarrasing to be called quito words.

Dance of the Odalisque, by C. Adolfo Barrell, If. It is not a little embarrasing to be called quito words.

Dance the composition of the Com

hallowe'en, by Cecil Burleigh.

Cecil Burleigh was been in Winning. New Cecil Burleigh was been in Winning and the Winning was been in Winning and the Winning was been in Winning and the Winning was been in Winning was been in

Danse Hongroise (4-hands), by Paul

Daniel Hongroise (4-Hailus), by Faut du Val.

This is quite the sort of a piece which sounds even better in the dust arrangement than as a solo. It is full and sonorous, with sharply contrasted rhythms. It should be played in the orchestral manner.

The originality and a process must be deliberated an experiment of the process must be deliberated an experiment of the control of the process of the control of the contro



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They are nevertheless justified in acquiring

all that is possible of the art of singing as

a means of culture, self-expression and

Cultural Study

IT IS THIS class which makes its own

skill of the modern instructor. It is his

task, in the light of the best knowledge of

the day, psychological and pedagogical, to

devise ways of meeting teaching problems

whether presented by the professional or

the amateur student. In doing so he will

In this connection proper exercises

(silent) for poise and for the muscles in-

volved in breathing (for singing) are in-

The Physical Plane

ing on the "physical plane." The empha-

sis here is upon bodily action and sensa-

some energy in a slowly and steadily mov-

though not actually sung, with also a feel-

ing that the throat is widely open from the

BOTTOM of the neck upward, may be

willed and repeated as an exercise to be

practiced previous to singing. The com-

plete or combined sensation here obtained

Next these conditions may again be

willed, with the additional determination

(Continued on page 777)

may be called the "AH sensation."

ing stream, that AH is being sounded

tion, not upon tone.

tacking the problem of vocal teach-

dicated. These will shorten the process of

obtaining control of the outgoing breath.

particular demands upon the teaching

social service.



HE IDEALS certain writers of this day set forth as those of the masters of the ancient schools namely, beautiful tone, a perfect legato, distinct enunciation are the common property of all good teachers

But how to enable the student to secure their realization? On this point we find marked differences in opinion and practice.

It has been intimated that some at least of the old masters taught by imitation. If the student is to learn how to sing by imitation alone, it would seem to be the business of the teacher to furnish for him an ideal tone.

What is the "perfect tone?" Is the so-called "perfect tone" of the

teacher to be considered a model of equal value for all voices-high sopranos, mezzo sopranos, mezzo contraltos, lyric tenors, robust tenors, high baritones, the basso cantante and the basso profundo? How is the student to know what quality of the teacher's tone has value for his imitation day perhaps the most noted voice teacher How to enable the student of silent inhalation and the limitations of the vocal instrument.

No two voices are exactly alike, even among those of the same general class,

We attempt to work against Nature if we try to imitate exactly, in all respects, the voice of another. Consequently, the pupil who is asked to make a tone "just like" that of his teacher enters upon dangerous ground. He who strives against Nature is facing certain defeat.

But how is the student to practice to any advantage unless he has acquired a standard of tone production toward which to work? Obviously he cannot rely upon

He may get assistance in forming the necessary standard by being required to listen to a given tone in his teacher's voice. But he will have to be told just what it is about that tone that is good for him. As a beginner he cannot be expected

#### Comparing Tonal Qualities

HE CAN BE told, of a certainty, to notice whether the tone is sweet (agreeable), clear and steady. He can be asked to compare, one by one, tones of objectionable quality, such as those which are breathy, husky, harsh, metallic, thin, nasal, palatal, guttural, with tones of good quality, in which the objectionable characteristics are not heard. It is the business of the teacher to furnish the material for such comparison,

There is reason to believe, however, that breath which makes the emission of a many of the old masters did not rely tone of good quality possible. entirely upon imitation in their teaching. There are records which have been put into print by Tosi, Mancini, Hugo Goldschmidt, William J. Henderson, William Shakespeare and several others which are available for study.

In the work of a number of the ancient make more sound with the breath than In the work of a number of the anctent make more sound with the steam than masters there was a recognition of the with the voice" (noisy inhalation), value in teaching of the "appeal to the Johann Adam Hiller, referred to be eye" as one means of approach to the Shakespeare as "the best singing teacher mind of the student. The point appears in of his time," in 1774 published a book on the instruction of Durante (early seven- singing in which occurs the following pasteenth century) to watch the position of the mouth for the "open" vowels as contrasted with its position for the "closed" vowels. Mazzocchi, referring to the seventeenth century Roman school in which singers were trained for the service of the church, notes that the pupils were placed before a mirror in order that they might acquire no contortions of the eyes, the

face or the mouth in singing.

Daniele Frederici of the seventeenth century is quoted by William Shakespeare

#### The SINGER'S ETUDE Edited for October by

FREDERICK W. WODELL

Eminent Voice Teacher and Choral Conductor IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

# Stepping Stones to Successful Singing

thrust haystacks into them, let all the masters of singing of ancient times added breath out and are compelled to take a care as to the manner of taking and using fresh breath for every few notes. Such the breath to their "Method" of dealing

are useless as regards music." with the proble Francesco Lamperti of Milan, in his students to sing day perhaps the most noted voice teacher

FREDERICK W. WODELL

Noisy Inhalation

able to let it out again sparingly."

the ability to "let the breath out again sparingly," is an item concerning which Some of the more ancient masters ap-

CERTAIN masters who came a little later, as J. Miksch of the eighteenth century, whose artistic lineage is traced from Bernacchi through Casella, suhdivided the problem of teaching breath control and gave breathing exercises without tone. This master also gave instructions for the position of the mouth and for the exposure of the upper teeth as in a nat-ural smile as part of his vocal "Method."

"mouths" will never be a singer. There was also a recognition of a most important fact, namely, that the Silent taking of the or indifferent.

breath marks the artist and is a prerequisite to that control of the singing supervision.

BOVICELLI, described by Henderson\*\* as "a distinguished teacher of singing in the last years of the sixteenth century," is reported as remarking, "It is very bad to

can be expected to work unless it is corcorrect vocal habits possible. If the modern sage regarding the importance of breath "There are two branches of his art that the singer must so entirely master

and all concerned. that they become second nature to him, He must (1) imperceptibly and rapidly There can be no question but that the willed, with the adultional decision with that the natural weight or force of voice. fill the lungs with breath and (2) be to do all that he can for the "average" Note the emphasis here placed upon silent inhalation, preparation of indial to the average with the without IN THE LEAST ALTER-

do well to hold fast to the fundamental principles of tone production and the art of singing as set forth by the great masters of the ancient schools. This for the reason that they showed, by the results of their work with pupils, that they understood the natural use of the vocal organ for the prowith the problem of how to teach their duction of beautiful, artistic tone and recog-

nized what were the characteristic powers They provided truly vocal music and taught the singer how to use the voice in a skilldifferent masters give varying instructions. ful and artistic way. The modern teacher must recognize that parently relied upon the practicing of the as the human body is the physical instru-"swell" from piano to mezzo forte and ment with which he has to deal, its health back to piano without break or change of and strength are of fundamental imporquality for securing control of the breath tance. To secure the most advantageous use as well as for conquering shading and of the body for singing the instructor must acquiring evenness of tone and a good first insist upon a posture or "poise" which makes possible the free, untrammeled ac-

tion of the breathing organs. Certain of the old masters had much to Toneless Exercises say about posture, particularly about the poising and balancing of the trunk and head. In many cases, because of the absurd demands of fashion with regard to bodily outline and "posture," it is not easy for the conscientious vocal teacher of today to obtain the desired results as to poise for singing; but it must not be forgotten that the voice always suffers when the posture is bad. Long established habits of faulty

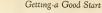
It seems reasonable to infer from what standing and sitting have to be overcome available as to the teachings of the an- and weak muscles strengthened cient masters that they dealt with a more or less select class of voices; that they were not perhaps in the situation of many of the vocal instructors of the present time, who are asked to do the best they can with vocal material which is good, bad

Moreover, it is certain that the pupils THIS WORK may be described as atof many of the old masters were required to practice vocal exercises by the hour, and this daily, much of the time under

The choosing of good natural material, with daily instruction and supervised practice, gave the old masters who thus taught its surface from its back to its tip, that the especial advantages. Further, their pupils jaw is "floating" in the air, and that the were expected to study voice and music for SILENT breath is being sent out with at least five years before beginning their

No "method," however good in itself, rectly followed by the student, and for a sufficient time to make the formation of teacher is to repeat the reported successes of the old masters, he must at least have the intelligent support of pupils, parents

vocal teacher of the present day is willing that the natural weight of lotte willing (neither soft nor loud), on the vowel  $A^{H}$ . preparation of individuals for professional ING THE CONDITIONS. work in the church and opera. A considWhen this is accomplished the vocal incentury is quoted by William Shakespeare "The Art of Shating," by Prenesso Lamsa saying, "Those who shout and shrick ill they are as red as turkey-cocks, with the shared of Shating," by William Shating the shat ably look forward to a professional career.



of consonants in working for a correct and securing a clear, resonant tone. "start" of vocal tone. He declared that placing a consonant before the vowel, in early study, prevented the correct action of the instrument in the generation of tone. He believed only in teaching tone-start or "attack" by means of the vowel.

THE ETUDE

The Old Italian masters, and some of their immediate followers, as Caccini (b. Rome 1558), Herbst and Crüger, began the work of training the voice upon vowels. making use first of the "open" and later of

the "closed" vowels. Distinct pronunciation in song, which involves careful articulation of consonants, was also called for hy these masters.

Caccini placed great importance upon a Words on Singing") as saying: "I main- pends upon HOW the syllable is done. tain that the first and most important every register, not only that the intonation but also that thereby the quality of the peare adds the comment; This surely means that the freedom of

the throat, so accessary to unerring tuning, causes also the quality of the tone."

The late Henry Blower, of London, a

### Stepping Stones to Successful Singing

condition and adjustment or the parts in- there in that position throughout a phrase,

other vowels. The AH sensation through- sensation of tonal vibration, by the use of out the throat is the model sensation, the familiar elements of speech, as M, N, and one to be willed, no matter what vowel is to the diphthong Ng, followed by and closely be emitted at the lips. With the AH sen- connected with a vowel. Thus notice is sation thus present and the management of called to the fuller use of the resonant the breath and the moveable parts involved spaces of the nose, face and head, for the attended to, there is a type of tone produc-tion which may be called "singing upon the of the instrument and increasing the richbreath," with physical ease. Then the parts ness, carrying-power and volume of the of the vocal instrument act in "responsive tone. freedom," as the writer likes to put it.

greater skill in the management of the voice is capable. vocal instrument and a more complete use matter of using more fully "mouth reso- phrase he has in mind and-sings. and volume of the tone.

THARLES LUNN, a professional pupil of the Italian G. Nava, who was the tenor singer of some renown in Eng- teacher of the great baritone, Charles Santland, pupil of a noted Italian teacher ley, made use of the consonant "d" before land, pupil of a noted raman teacher ley, made use of the consonant "d" before and author of "The Philosophy of Voice," a vowel to "get the voice forward." with and author of the annual of the use the purpose of thus avoiding throatiness

#### Use of Explosive Consonants

SIMILAR use of d, t, k and others of the "explosive" consonants has been made by various European and American masters.

No teaching device, as has been said, is "fool-proof," One difficulty with the above mentioned use of the consonants named is that it does not necessarily insure free production and resonating of tone.

The student may be doing a series of repetitions of the syllable "dee" or "koo" or "pah," and yet have a tight throat (in terference with tone generation and free good "attack" upon the vowel. He is propagation of tonal vibration) on the good attack and the state of th

Even the use of the consonant I, pre foundation is how to start the voice in ceding the vowel, to bring about a correct "attack," recommended by Francesco Lambe faultless, neither too high nor too low, perti for first study when difficulty is met in starting the tone rightly upon the yowel can be attempted in a wrong way and the the purpose of the exercise defeated.

The secret of success in the use of these devices lies in two observances: the genuine control of the outgoing singing breath (Continued on page 805)

#### (Continued from page 776)

volved in the generation and in the elemen- as if resting there, so much the more tary resonating of tone are most favorable. through daily practice, the tones of the With this beginning the fullest development voice will become richer and more soof the artist voice can be engaged in.

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type of fundamental tone production be- sation of tonal vibration, as associated with

which accompanies a good quality of tone, the note. palate near the upper teeth and is kept proven practically useful. When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

#### Locating Tonal Vibration

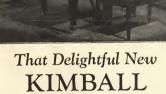
THE AH is the "mother" vowel, containing the possibility of producing all The STUDENT'S mind may be ing the possibility of producing all

In a more advanced stage of study, the The exercise should be repeated until this recalling of the proper location of the sengiven pitches and forces of tone, will be A further step in the work upon the plane all that will be necessary to enable the of "sensation" for the purpose of attaining singer to exhibit the best tone of which his

Ultimately the skilled artist, upon hearof its resources for resonance is made when ing the prelude to his song, has not to think the pupil is asked to will that "the sensa- of tone production or of any of its different tion of the location of tonal vibration" shall items, but simply, as a matter of habit, asbe felt at the upper front teeth. This is by sumes the "singer's position," takes an unsome called "placing" the tone. It is a conscious breath commensurate with the

nance" and increasing the carrying power But, until this stage is reached, the student should take advantage of all avenues. Primarily the "placement" is that of the He should develop and use his "ear" for larynx and other parts of the vocal in- good tone as well as his eye. He should strument, not of the tone. This is accom- acquire the sensation of freedom of the plished by "indirection," not by direct, local parts and of the retained "openness" of throat, and the sensation of tonal vibration, As a means of securing this "sensation" located according to the pitch and power of

we may refer to the instruction of one of It is not claimed that this is the end of the old Masters already mentioned, Miksch the list of means whereby the teacher may (quoted by William Shakespeare) who help the student to make the most artistic says: "The more softly the breath use of his vocal gifts; but at least it may through the open throat strikes the hard be said that the means mentioned have been



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A MUSICAL TOUR



IT WAS Saint-Saëns, I believe, who complained, in a half-humorous vein, that organists as a class were "too much devoted to their own little habits and the calm of their existence." He had in mind, no doubt, church organists, for the remark would scarcely apply to concert organists of high standing, and the movieorganist (whose weak points are all of a quite different sort) was not then much in

Objectionable mannerisms prevalent among church organists not only hinder the full success of their work but also tend to engender a certain lack of respect for them as artists. Let us discuss these various "symptoms." First of all, the writer would point out the fact that the common run who look up to them as

If the technical "Sloppy" phrasing is a hang-over, no limitations of the doubt, from the old ultra-legato organ as an instrustyle. Phrasing, mechanically defined, ment or of the consists in joining tones which should be player as an execujoined and separating those which should tant render it imbe separated. But there is a tendency possible to execute among many organists to tie notes which a movement at the most positively should not be tied, espeproper tempo, or cially where the last note of a slurred if, though technigroup happens to be the same as the first cially possible, the note in the next group. A number of composition is renyears ago the writer was preparing to dered confused and play at a recital with a well-known organist an arrangement of Beethoven's Quintet muddy by local acoustic conditions. for Piano, Oboc, Clarinet, Horn and Basthen that piece or soon. The writer played the piano part while his companion played an arrangethat movement ment of the wind-instrument parts on the should be stricken organ. After the Introduction, the Alle- from organ repertoire. Dudley gro opens with the phrase Buck's arrangement of the William Tell Overture



was played for

many years by a

certain organist.

who fancied he did

it quite well. But

To my surprise he rendered it



of any true comprehension of what was closing pages in lively 2/4 time with mul- once, but many times, by competent they are to be used. If the president is properly called for by the composer's titudes of repeated sixteenth-notes became violinists. the composition either in its original form clearness and brilliancy with haziness and the composition and in the composition of the composition of the composition of the composition more familiar noise, arrangement as a quartet for piano and Movements of this kind should be THE ABSENCE of rhythmic accent from organ tone (rendering slight dearrangement as strings. Had he ever heard it properly utterly avoided on the organ. Even if viations from a strict rhythm much less performed, one cannot believe that he the proper tempo in this finale were main conspicuous), the scarcity of compositions could have remained oblivious to that eletained, the organ pipes could not speak
dependent upon the rhythmic element, and could have remained oblivious to that ele-ment of beauty which is derived from clearly at that speed. Such work must be the organist's lack of training in ensemble. The treasurer's task is to collect use clearly at that speed. Such work must be the organist's lack of training in ensemble. The treasurer's task is to collect use organizations and the organist's lack of training in ensemble. The treasurer's task is to collect use organizations and the organist's lack of training in ensemble. The treasurer's task is to collect use organizations and the organist's lack of training in ensemble. the proper phrasing is best obtained in the following manner:



## The ORGANIST'S ETUDE

Edited for October by

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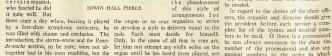
### The "Weakest Link in the Chain' And What Organists Should do to Strengthen It By EDWIN HALL PIERCE

PART I

writes would point out the fact that the various mannerisms berind described are in evidence not solely among second-risk and entering the most favorable temporal most favora the contrary, in every case mentioned, the ditions (such as large, echoing buildings and experience to train him in the true of the marching (how many or how few offender is a player of unquestioned stand- or the reverse) demand. But, when we style of delivery of sustained monodic steps is not so important a matter). This of the feverse of manual and a state of a rangements, it is melody. His power of graceful and exwriter choose to publish it, would be fare received in the first procession and the first procession and recession writer choose to publish it, would be an needfull, if the player would avoid commits pressive relation it is made and in order. On the organism and recessibility to each of the first player would avoid commits to that of even a mediocre violing are possible among the little of our professor and in order. Other organism make a made or of the player would avoid the made of the player would avoid commits and the player would avoid commits the player would not be player to the player to sion, what can we expect better of the piece in its original form, especially if it it were, and with only a small fraction of be an orchestral composition.

> violinist has given years of study and on which in performance his undivided attention is

centered. Even though he fails to be guilty of any gross error in the matter of phrasing, such as was alluded to in the first part of this article, there is still an absence of that entire and which carries conthe abandonment be needed.



Rhythm

very difficult attainment for the organist. To offset any weakness along this line he THE STYLE and delivery of cantabile be-music (for piano and strings, for melodies comes up next for discussion. More than one organist has atchestral work. To be sure he already

Should try to get outside practice in champed in the properties of the supposed to be a strings, for gain experience through organist has atchestral work. To be sure he already

S THE CHOIR is supposed to be a volumeer choir, the amount of the Now let us pass on to the subject of a tempted to render, for instance, the slow often accompanies singers, but this is a dues is liable to vary, according to the lo-Now let us pass on to the suspect of a movement of Mendelssohn's Violin Concase, usually, of "the blind leading the cality and the type of people in the church proper feeling for tempo. As regards and the type of people in the current case, usuany, of the bund leading the camy and the type of people in the current legitimate organ-music of the more conlegitimate organ-must of the more control of the more careless in time-keeping than are attendance at choir rehearsals and services to be found, as all organists of any ademodern organ in this, but the writer has solo singers, amateur and professional),



Chorus singers do not come under this heading, however, and the organist will do well to practice more with them. Once acquired rhythmical accuracy adds great vitality and swing to organ-playing. One instance of this inaccuracy is pain-

fully obvious. In many a church in which a processional is the custom-the choir keeping step with the hymn-time they are singing—the organist, after the close of one verse, fails to time the slight pause which he makes (as is proper) between that verse and the next, so as to synchronize with the step of the marching choir. Consequently the members of the choir are obliged to make an awkward little hitch in their step to get in touch with the music again. This could easily be avoided had retard near the close of every verse of a his total mentality (as he is also playing hymn. Now, while retarding near the close the accompani- of the last verse is a legitimate artistic ment) something means of making a more effective ending, doing the same for every verse is simply a crude mannerism. (Part II of this Discussion will appear in

the November ETUDE)

#### Organizing a Volunteer Choir By HORTENSE MARSHALL

HE TENDENCY toward the improvement of church music has made necessary a more dependable and thoroughly organized choir. At the first meeting of the choir, arranged for by the organist, he should have his ideas down in black and white, so that he will know exactly what he is going to do.

gracefully mastery have the choir elect from the choir mem-The director and organist should first bers a chairman, to take charge of the nieeting. Then a president, vice-president, hearer. It is a secretary, treasurer, librarian and choir question whether mother may be elected. If the choir is or not to urge very large, more than one librarian will

In regard to the duties of the choir offiarrangements for cers, the organist and director should give would suppose was a meter anavertence, together bad in his own rendition, but the organ until he has heard them played, not musical numbers in the order in which absent, the vice-president should be called

upon to carry on his work. It is the secretary's duty to take the roll at each meeting, send out choir notices when necessary, and take the minutes of the choir meetings. However, he should always confer with the organist in regard

keeping a record of the money coming in and going out of the treasury during the

(Continued on next page)

THE ETUDE



## Charles Galloway says of the Kilgen: organ, orchestra and chorus, were the pride can other in a fairly good idea of the interval of the city and were continued for nearly fluences which helped to develop the won-

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#### When Bach Walked Fifty Miles

By Alfredo Trinchieri

DIETRICH BUXTEHUDE, the S. Bach, who walked fifty miles to hear born in Helsinger, Denmark, in 1637. Most Buxtehude, having obtained a month's of his early musical training was received leave of absence from his own church. from his father. In 1668 he secured The organ, having three manuals and fiftythe position of organist at the Marien seven stops, was one of the finest in exist-Kirche, Lubeck, partly through his own ence at that time. Buxtehude died in musical ability, but also through his will- 1707, at the age of seventy, leaving about ingness to marry the daughter of the pre-twenty-four compositions for the organ, ceding organist, which was insistently re-a few of which are played occasionally quired at that time. In this position he now-a-days. became one of the most prominent figures Nicholas Bruhns (born in 1665 and died the organ music of northern Europe. in 1697) was a somewhat noted pupil of The musical services (Abendmusiken) Buxtehude. He held a prominent position which he directed in the church, between in Copenhagen and later in Hussum, where four and five o'clock of Sunday after- he died at the early age of thirty-two. noons, consisting mostly of music for the From the foregoing short sketches, one

two centuries. These services attracted J. derful musicianship of the immortal Bach.

#### Chorale Preludes

By PERCY SHAUL HALLETT

Or late years the thoughtful organist ment in many countries, notably America, must have noticed a very wide increase in the use of the chorale prelude. Not This we may regard as a most encouronly are our best composers turning their aging fact, showing, as it does, a tendency isfaction of knowing they are used largely with which organ literature has been en-by organists of every degree of attain-riched. —The Diabason.

attention, to this beautiful form of composition, but they are finding their rewards the inclusion of these works, quite from the control of quently, in the programs of the most dis- recognition of the artistic beauty which tinguished artists, besides having the sat- is disclosed by so many of the preludes

#### Organizing a Volunteer Choir

(Continued from page 778)

choir masters may find, if the church is in voices and gives each an equal chance. No very busy city, that it may be necessary partiality must be shown. to allow each member of the choir one ab-Good-Natured Competition sence a month, with the proviso that before taking that absence they come to the choir I prize each month to the one who makes master and make arrangements for re-hearsal of the music to be used at the fol-with Juniors in deportment. A larger lowing service. However, if there are both prize may be given at the end of the a junior and senior choir, the matter of year. It is best to have these prizes given one absence will be more easily settled out at the services, as this creates much than if there be only one choir to depend interest in the work of the choir. They on. This matter of absence should be left should be paid for from the choir treasury.

cality in which he is working. It is better the choir members. to be as strict as possible about this. It is the duty of the librarian or librari-

distribute and collect the music. that the vestments are in shape. In the that if he hears of any friction he will case of a children's choir, she should give ask the person who is causing it to resign the members a careful inspection before at once, as an attitude of antagonism will allowing them to leave the choir room, as not be allowed. This will do away with it is likely that some mischievous boy may much, if not all of the anxiety which in it is likely that some mischievous boy may have his collar on in a most peculiar man-head.

This does away with envy from the start. vented.

T IS AN excellent idea to offer a

to the individual choir master to decide, because a great deal depends upon the lo-book with the names and addresses of

It is a very good idea to give a choir party once a month, preferably following the monthly meeting. However, once a ans to keep the music in condition, catamonth may be too often, in some places, loguing it, if necessary. He should also for a choir party, so in this the choirmaster should again use his own judgment. The choir mother's duty is to keep order Jealousy must be absolutely banned. It in the choir room before services and see is best for the choirmaster to tell the choir

The choir should be in church at least The choir should be in church at least the choir should be in church at least the choir should sing through some the choir should sing through some

simple number so that the director, as It is an excellent idea for the choir well as the choir, can see exactly what room to have books, games and magazines each one is capable of doing. It is a good in it. In this way the choir may be kept idea to make a report of the exact com- happy and interested while waiting for pass of each voice; the choir should be told rehearsals and services. Thus much of the that each member will be given an equal difficulty occasioned by attempting to prechance to do solo work if he is qualified serve good choir deportment will be pre-

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

0. I aim enclosing herceith, a copy of the sound on the state of the s

9. I am errosint in a small Biscopal church, ploying a two-manual Mason and the arrangement suggested by your architect.

9. I am errosint in a small Biscopal church, ploying a two-manual Mason and defaults red organ, of which a meadouing a large transport of the properties power than the properties of the error of the properties power than the error of A. For hymn-tuse his/ng, under the conditions you name, we would suggest your
using full organ, which probably can be seusing full organ, which probably can be setion to be too "tine", on account of the 16" stops
to be too "tine", on account of the 16" stops
to be too "tine", on account of the 16" stops
to be too "tine", on account of the 16" stops
to be too "tine", on account of the 16" stops
to stops except the 18" stop or stops that produce the "thick" effect—the You Coleste, the
beings at remained in the read organ. We are
inclined to think that the knee swell you
to be a stop of the tine of the tine of the
tine of the stop of the tine of the tine
to full organ well. The combination you mention for soft passages is all "tight If it protion for soft passages is all "tight If it procited tight be secured by substituting "Ducet" for the "Diapson," or sometimes the
"You Collecte "Intend of the "Diapson."

more than the control of the control of the last running and the control of the last running. The control of the last running and the last running and the control of the last running. The control of the last running and runni

of the lastrument, and it is rebuilding, in which event is visable for you to consult who organ builder. Under no should you allow

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in music.'

pitch. One would probably be surprised at ject on their own part, they would be the large percentage of children who can-

of the schools during the time many of the pupils had been enrolled, which was one of our first surprises. A second value is development of ability to interpret printed music into the music itself; that is, interpretation of the printed

not do this unless taught, or unless they

come in contact with it in their homes. Of

page in song. Another value comes through listening lessons by means of which the children arc introduced to great masterpieces of music which are beyond their own ability to perform. It is true also that the course in music developed the pupils' habits of attentive listening. Other values have been previously mentioned in the plans and aims of the year's instruction.

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National Education Association in the 1927 neglect children in the primary grades. meeting at Dallas, Texas, adopted the following resolutions:

pasic subjects. We believe that with the using the following suggestions ciation of the finer things of life. We pitch, and so forth. cational program involving time allot- during the first year of instruction. and equipment provided.

sion of music study to all rural schools, pathetic enough with child life to afford in the belief that no single development opportunities for participation, if we inwill so creatly increase the effectiveness of spire boys and girls to the end that they their work and so greatly lessen the ex- will hunger for recognized masterpieces in treme differences now existing between preference to much of the popular music rural and urban education. We recom- we hear nowadays, if we avoid trying to mend as a guide the 'Course of Study for instruct and inform but try to anjoy and Music in Rural Schools, approved by the appreciate, then music in the rural schools Music Supervisors' National Conference." of America may truly become a "thing of

#### BANDS AND ORCHESTRAS (Continued from page 753)

unmistakable cue to the strings entering "see himself as others see him," Let us In setting a tempo it is well to govern it, fly above and back of the head? Do we

within reason, by the limitations of your push our elbows up or back of us? Do singers or players in the most difficult part, we imitate the jumping-jack? biding your time till they can take it more ' After such a schooling searching selfquickly, if desirable. We school chorus leaders need to direct

with the baton. There is too much pawing and clawing of the air, too much sign anguage, too many overly complicated dynamic indications that I confess are unslave instead of a master.

and the wonderful recordings for the talk- safed to the composer himself, there ing machine we have today, anyone may none greater.

(Continued from page 754) music? Were the results secured quite of Secondary Education makes the followsatisfactory and encouraging? The chil- ing statement and recommendations: dren did very well for the first year. They "While many people go through life withwill undoubtedly accomplish more the sec- out a taste for music or any pleasure in it, ond year than the first. The values are the large majority of people come eventually the same as result from music instruction to realize that with a little more opporin any other school. One value is the development of the ability to sing a tune in years, or a little more attention to the sub-

#### capable of a finer enjoyment and pleasure Rural Conditions

NTRODUCING music into the curricucourse, there had been no singing in some I NTRODUCING music into the course, there had been no singing in some I NTRODUCING music into the course, there had been no singing in some I NTRODUCING music into the course, there had been no singing in some I NTRODUCING music into the course, there had been no singing in some I number of the course, there had been no singing in some I number of the course, the course of the course, the course of the co one-teacher type presents many disadvantages to be overcome, many obstacles which have to be met. One of the principal drawbacks is the inability of at least half the pupils in higher grades to carry a tune at all, due, of course, to lack of previous instruction in music. Then, too, it is difficult for some teachers to conduct the daily lessons on account of lack of training on their part. Some are unable to carry a tune satisfactorily. Many teach-ers of rural schools are themselves prod-background. Girls avoided him. He was ucts of the rural schools where no training in music has previously been given. Yet the teachers cooperate very nicely in spite of their handicaps.

Another difficulty is the wide range of pupils' ages and abilities. The instruction T IS ENCOURAGING to note that the has to be adapted for all grades, primary Department of Superintendence of the to eighth inclusive. The tendency is to More advanced material must be given higher grades in order to obtain and hold "1. That we favor the inclusion of music interest. However, interest of upper grade the curriculum on an equality with other pupils in primary songs may be held by

growing complexity of civilization more a. Get the older pupils to think of their attention must be given to the arts and work in primary songs in terms of giving that music offers possibilities as yet but assistance in teaching the primary pupils, partially realized for developing an appre- to see that they sing properly, get correct

therefore recommend that all administra- b. Use the primary songs in upper grades tive officers take steps towards a more as a basis for very elementary sight readequitable adjustment of music in the edu- ing which, of course, is very necessary

ment, number and standard of teachers If we endeavor in the rural school to create the proper atmosphere for an en-"2. That we favor an immediate exten- joyable experience in music, if we are sym-The Commission on the Reorganization heauty and a joy forever."

look at ourselves in action. Does the stick

criticism we can forget it all when conducting in public. For the conductor has rightfully been likened to the cable which bears the electric current. He is the medium through which music is conveyed. intelligible to me and painful to watch. A He is the conductor of music, and as such nicely balanced, light weight conducting he should approach his responsible task of tick is as essential to the conductor as is making the works of the masters live fine bow to the violinist. The stick is again with the same humility as Bach ust that much of an extension to the con- whom we are told signed his compositions ductor's arm, and, rightly used, lessens his with the legend, To God be the glory. To ffort tremendously. No one cares to look such a one comes the real satisfaction of at an overworked conductor. He is a conducting-the joy of being permitted to let music live and sing in and through him With the help of a full length mirror to others. Save the joy that is vouch-



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Violin students are often puzzled to see the name of the world's greatest violin. maker given as Stradivari, and again as Stradinarius or Stradivarius. Each is correct. While living at his home in Cremona, Italy, he was known as Antonio Stradiyari, A well-known authority says concerning his name, "The name carries us back to the middle ages. It is the plural form of Stradivare, a Lombard variety of Stradiere (Stratiarius). This was a toll man or douanier, a feudal official who was

The following is a copy of a label of a them in the river. Strad of 1699:

Antonio Stradiuarius Cremonensis Faciebat Anno 1699

## The VIOLINIST'S ETUDE

#### Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

# The Stradivarius Violin

Stradivarine

In general literature writers usually speak of this maker as Stradivarius, of these violins, in his work on the conalthough a few use Stradivari.

A Fruitful Life

town of Cremona, Italy, in 1644 and died in 1737, at the ripe age of ninetybut he soon branched out for himself and three. He worked for seventy-two years made changes which give us the Stradi- at his bench, practically without a break, varius violin as we know it today—the and during this time is estimated to have maximum of beauty and fine tone qual- made at least two thousand violins and cellos, only a comparatively small proportion of which remain. These violins have risen from the modest sum of \$20 at which varius' violins began to be appreciated, at first used, for Stradivarius found that he sold them to present-day prices of from \$10,000 to \$30,000 or even higher, the price being regulated by their quality and period, and piercing instead of mellow, luscious The greatest portion of this advance has taken place within the past fifty years. model used had a curvature of not over Violin connoisseurs believe that it is not imitation "Strad" containing a spurious

name is Latinized. In one of his violins best period of Stradivarius is very limited ago all pupils were taught alike, regardof 1737 the name is spelled "Antonius and as they can never be duplicated, there less of their ability. Now we use different seems to be some basis for this opinion. studies and methods to fit the pupils' needs

> struction of the violin, "His outlines are masterpieces of design, the arching falling modern music pupil has to contend with in gradual and beautiful curves, whilst the wood of which he made the instrument is get away. The fact remains, however, that of the choicest figure and finest sonorous the modern music pupil has ten times as qualities. The thicknesses were reduced many opportunities for hearing music, on with mathematical accuracy, the back being account of the radio, phonograph, player thick in the center and diminishing gradually to the edges. The varnish is usually of a cherry or blood red color, although a few are of an orange or vellow tint. As soon as the supreme merit of Stradi-

other violin makers started to imitate his work, even counterfeiting his labels. This has continued up to the present day, so that, for every genuine "Strad," we have hundreds of thousands of imitations. An yet over and that prices will reach the "Strad" label can be procured at any \$100,000 mark within twelve or fifteen music store for a few dollars.

#### Present-Day Conditions

game is getting harder all the time, as to up a radio set than practice. keeping the 'kids' interested. Too many sax-toters and jazz hounds! After they sak-editers and page nonlinear state range take lessness and page nonlinear state lessness are page to the state lessness are page to the state lessness are page to the state lessness are state lessness are stated to the state of the state pretty well.

"Most of the boys getting in the high They spend hours at a basket ball game,

have this to contend with twenty or twentyfive years ago. Only one out of ten is

N A LETTER to THE ETUDE, a violin folks good music along with the children. teacher of thirty years' experience, now The father (known usually to these boys teaching in the schools in the west, as 'the old man') is the big offender. All his violins. His varnish was of the utmost draws the following amusing and graphic he wants to hear is 'rough stuff' or jazz. picture of present-day conditions among the musical young people: "The teaching They would rather spend hours rigging

#### The Latest Fad

paper that they are going to teach avia- of the handling of the bow. The fingers tion in the Chicago schools, so I suppose of the bowing arm are not, should not and schools here do not do as much as they that will be the next thing all over the cannot be used in outlining the size and should—too many athletics, too many sports. country. Oh yes, I forgot about the beauty of the tone. The only tool re-They would much rather become a yell movies. We give them a whole course on sponsible for such skill is the wrist, with leader or a good hurdler or football player the composers-get the "photos" so that than play the violin in the school orchestra. they can remember them—and they will Helifetz and Elman would be names that forget them very soon after examination, have no meaning for our ears. yet cannot practice one hour on the violin But ask them anything about the moving Added pressure to the bow should come picture game and they can tell you all of only from skillful manipulation of the The girls are not so much for sport. the names of the latest popular stars, men wrist. The right-hand fingers should be They have too many club meetings to at- or women. Show them a picture of any used only for holding the bow, to keep it tend to, and there is a class play and dance star and they will tell you who he is. Show from slipping from the grasp. These firnearly every week, all of which they have them a picture of Mozart and they will gers should never grip the bow with a to attend to be in the swim. We did not say 'Beethoven,' or 'Handel,' or 'Verdi,' or drowning man's clutch.

posted on the stredge or high road for the purpose of exacting dues from passengers, "the violin or piano. Some of the others "Until his latest years (1730-1736) his "the practice all night on the saxophone many is spelled on his labels with a cursive volume of the saxophone and upward flow as the salling uniforms. Not so the orchestra. In beautiful, singing tone not unlike that stars the pane is spelled with the latest years the pane is spelled with the latest years the pane is spelled with the discovered the proposed of the proposed of the purpose of exacting dues from passengers, but the latest years the pane is spelled with the discovered of the proposed of the purpose of exacting dues from passengers, but the latest years the pane is spelled with the purpose of the purpose of exacting due to contend with downward and upward flow as the salling discovered that the shool based states that the shool based of the purpose of the purpose that the shool based of the latest years the name is spelled with the for hours on the 'uke' or banjo, and 'eello or piano and take up the drum, saxo- daces one thing, a tone of volume, but disthen, after a month or so, they will throw phone or big bass horn in order to get to cordant in all its registers. The smoother wear the uniform. I am considering advising the bowing, the more beautiful the tone "Many of the grown folks are as much the high school to uniform the orchestra Instinctive mathematical reasoning should to blame as the children. In many in- also, hoping that that will be an induce- be utilized in graduating the wrist pressure stances we have to try to give the old ment to keep on with the stringed instru-

ments. I notice that the most successful private teachers now have to have an orchestral class and ensemble work to keen up the pupils' interest

Greater Understanding Today

BUT, WITH all the many obstacles thrown in the path of the pupils I find that the majority of them play with twice the understanding shown by students twenty years ago. Also it is astonishing how many pupils with not much ability can memorize solos as well as read orchestral music. Of course I realize that the methods and systems now used are to In the above label it will be seen that the years. As the number of violins of the the great advantage of the pupils. Years An English expert, Mr. Honeyman, says particularly after the third position is

In naming the distractions which the our correspondent has certainly not let any piano, movie orchestra, pipe organ and frequent concerts, than had the music pupil of twenty years ago. The whole world is filled with music at the present day, and the brains of the young folks are humming with musical activity. Hence the present great musical progress.

#### How to Produce a Rich Violin Tone

By CHARLES FINGERMAN

THE production of a rich violin tone is not a difficult matter but something that necessitates merely a little close concentration, study and sincerity. At least one to two hours should be spent every day in endeavoring to possess a deft, strong and smooth bowing which is really more important in some respects than left-hand

The left hand has to do with the accuracy of technic, intonation and placement of tone, the quality of which is determined en-

The bow should he as smooth in its

(Continued on page 783)

THE ETUDE

#### Making the High Notes Speak for Themselves By HOPE STODDARD

How many of us can give, without a Ex.2 moment's hesitation, the proper violin position and fingering for the following:



Like the problems in the back of the arithmetic book, the high notes are apt to the mind instantly flashes the concept, be learned only for particular occasions fourth line above staff, third finger in and then promptly forgotten. If they oc- seventh position (or whatever position the our unannounced in sight-reading material, passage calls for) and when it is a chance to "fake." But so much should hardly be left to ears and fingers already doing double service. Instead the notes should be made to speak for themselves, in some such way as this (the appears before the player's eyes he insmall numbers designate the positions): stantly sees, eighth position, fourth finger.

Then they are to be memorized note for

note so that place on staff and violin position shall occur to mind simultaneously. When "high G," for instance, is named



#### "Fiddle" or Violin? By MARIE GLUCKERT

YEARS ago ignorant and superstitious in the house?" demanded the old woman folk viewed a "fiddle" with both fear and with a scandalized air. ahborrence. A "fiddle" was the Devil's "Oh, I don't think that's the reason," special instrument and as such would bring observed the girl. "Why, I just love a direful consequences upon those who har- violin!"

This little incident occurred not long ago in a small Maryland town. Two

The old woman leaned toward her conbored one or derived pleasure in listening fidentially, "Do you know, I love a violin myself, but"-here she drew back and fairly bristled-"I 'spise an old fiddle!"

You exclaim, "Why there isn't any difneighbors, a young girl and an old woman, ference!" Are you sure? The terms were discussing the affairs of another "fiddle" and "fiddler" are still used and their evil associations of former days are "It does beat all how unfortunate those largely forgotten. Yet it is well to bear people are! It's their own fault. Who in mind that a "fiddle" is no more a could have any luck with a fiddle hanging violin than a "fiddler" is a violinist.

#### Thinking Fingers E. D. C.

the hand in all of its movements retains ing and baseball) are so unpleasant as to during the day there is the "feel" of the tions apt to endanger the fingers (crack violin neck in the crotch of the hand. In the imagination the fingers are curled over the strings. A difficult passage is executed mentally whenever a leisure mo- with caution. ment is offered.

True violin hands refuse to enter into Thinking fingers never relax their vigil activities that impair their ability. Strained for an instant, from sunrise to sunset.

HAVING "thinking" fingers means that positions of the hand (obtained in rowa sense of correct violin position. All offset the joy of these sports. Occupa-

Foolish fingers are content with one or Nor do the thinking fingers halt here. two hours' application on the finger-board.

#### How to Produce a Rich Tone (Continued from page 782)

feeling for tone.

picture in your mind of the tone you think better, you will even come to notice pereautiful, and it will present itself to your sonality in tone. listeners as you would have them hear it. As Maud Powell once said, "My tone is faculty of being able to make every tone a what I imagine it." The virtuoso violinist distinct unit or picture. Every tone overmust have an almost miraculous concep- flows with beauty and richness. Each contion of tone as his bow wings its way up- veys a picture. An ordinary player or ward or downward.

scales very slowly. Add wrist pressure at commands with the initial tone,

so that the tone can be made larger or various places in a scale. You will be smaller at will. But first there must be a amazed to notice how your tone grows in size, carrying power, richness, beauty and As you bow (using your wrist) form a distinctiveness. As your bowing becomes

A great artist through his bowing has the artist must play several notes or phrases To acquire a good bowing, try practicing before one is interesting. But an artist

"It is no object to turn out as violinists or musicians pupils who have only a cultivated sentimental or emotional sense. Violinists who are ever to be of any account must be cultured in everything else, not only in fid-dling. It is the musician's mind that matters."



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By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Where the Roads Diverge.

Where the Roads Diverge.

The responsibility of advanted two to stop echods in the age of states and devote all your responsibility of advanted two to stop echods in the age of states and devote all your has a company of the age of states and devote all your has a company of the age of states and devote all your has been a company of the age of states and the age of states and devote all your has been a company of the age of the age of states and the age of the age

And the control of th

Where With Arm or Wright

II. D. Le-Quite a number of violinists executed of the property of t

#### Schumann's "Novelette in F'

(Continued from page 756)

of the color lived. As in German, A- use it. If so, it must not be put down flat is As, E-flat is Es, and B natural is after the heat (thereby connecting the H, it is obvious that ASCH can be spelled chords in a legato) but at the exact moin music in the following ways:

THE ETUDE

in similar cases, are easily seen. In measures 17-20, the omission of staccato marks

Various rhythms will give character and interest to this figure, as will be discovered in the following:



short pieces are developed from these four octaves should be played with a slight

Among the most played of Schumann's The triplets (as in measure 1), and

(measures 21-48) calls for more anima- with which we started—and lasting until

as the section in D-flat major, to be interesting, must be played very expressively, a return to a slower tempo is advised.

Rondo form is followed, though, to be sure, but a fragment of the first theme is given in measures 82-85. Schumann was evidently fond of this form, although it already had fallen out of favor with composers, as is shown in his Arabeske, Op. 18. He, indeed, carried its principles so far as in one case to build a rather unwieldy structure, in the Faschingsschwank aus Wien, in which themes come as follows: A, B, A, C, A, D, A, E, F, A, while in the Blumenstück, Op. 19, we have a piece that oddly gives the impression of a *Rondo*, not being one—the themes occurring: A, B, C, B; D, E, B, D,

this Novelette, while not necessary with

of the town in which his friend Ernestine the chords, many players will prefer to ment when the chord is played, being held no longer than an eighth note. The reasons for its use in measures 5 and 6, as A ESCH ASC H A ESC H=CHat being clearly intentional, the pedal may well be kept down a shade longer, although it must not connect the chords.

As to the staccato marks, we must remember that even by Schumann's time composers had ceased to define the ordinary staccato by two different marks (as to which Beethoven, for instance, was very exacting), the degree of shortness being really left to the taste and judgment of the player. We may be somewhat guided by the fact that, whereas in p any degree of staccato results in a musical sound, a very crisp one is, in f ff or sfz, pretty sure to be harsh and unpleasant. The first measure might be accurately



The chords must not be struck from o distance, being best played with arm-touch. Let the fingers be at the surface of The greater number of this collection of the keys before depressing them. The wrist action.

compositions are Papillons, "Die Davids- especially those in passages such as occur bundler," Carnaval, Fantasiestücke (Op. in measure 6, should never be hurried (a 12), Etudes Symphoniques, Kinderscenen, common fault); while we must be sure Arabeske (Op. 18), Novelletten, Nacht- that the 32nd note in measure 6 is played stück (Op. 23, No. 4), Faschingsschwank after the last note of the triplet. The ans Wien, Romanze (Op. 28, No. 2), the first note of the triplet group must have two great Sanatas, the incomparable Con- its full value. In measures 1-4, do not certo, and the splendid Fantasia (Op. 17). anticipate the climax of the mounting In this Novelette the general direction, phrase by beginning the crescendo with "in a marked and forcible manner," although indefinite as to tempo, does imply thoughtful as to this point, remembering moderation as to speed. The metronome that crescendo means that we are to have mark suggested ( 88) is slower the mark is printed; just as with ritardthan that found in many editions, cor- ando we merely begin to play more slowly responding with the Tempo Ordinario of by degrees. All such marks (dim., accel., Handel, used by him as an indication of and so on), imply a continuous, carefully comfortable and moderate speed in many graded progression—never interrupted by of his choruses. The second section a return to the speed or amount of tone

the end is indicated by some mark. tion and elasticity (so that = 96-104 is suggested); while, on the other hand, suggested); while, on the other hand, suggested is suggested in the other hand, su are sf, f, ff, <, especial pains must be taken to avoid monotony by getting as As to the construction of the piece, the much shading in tone as is consistent with

The second section (21-48) is very different in character, a strong contrast being produced by the legato of the singing melody, as well as by the change to a p and the slightly faster tempo. The melody is of a certain monotony as to structure, being consistently composed of strongly marked two measure groups which always seem to demand the same treatment (< >), have little variety rhythmically, and end persistently in cadences. It is hard to make them overlap so as to produce a long melodic line. Much dynamic shading is demanded, care being taken that each phrase begins softly As to the pedal in measures 1-20 of enough to have an expressive < >, as

(Continued on page 807)



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#### Evolution of Piano Playing (Continued from page 743)

composition and the piano, Rubinstein abandoned the direction of the school, in abandoned the direction of the school, in AS A COMPUSER ne wrote in a 1867. Everywhere his exceptional talent A startling, impassioned style, with was acclaimed. His style was admired, his interpretation was profoundly impressive-never to be forgotten by those who had the joy of hearing him. It was something at once formidable and suave, deep and tender, mighty and poetic, touching the most delicate fibres of the soul, arousing the most intense emotion,

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many contrasts, many incongruities, with holdness, but also carelessly. It is true that in all branches he left some remarkable works, some of them superb; and his productive ability was prodigious. The criticisms of all periods and all countries were often so strange, so contradictory, that he "Liszt was like the eagle, Rubinstein the himself was amused at them, and said lion," wrote Saint-Saëns. "Those who have humorously: "The Jews look on me as a seen this dark lion's velvet paw fall on Christian, the Christians as a Jew; the the keys with its powerful caress, will Russians call me a German, the Germans never lose the memory of it." His effect a Russian; the composers regard me as a pianist, and the pianists as a composer."

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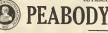
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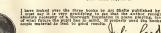
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# What Betty Learned About Fingering

### By GLADYS M. STEIN

LITTLE MISS JEWEL, the piano teacher, mother to call her to the piano. When had worked so hard to teach Betty to play the time came for the next lesson she well! Betty's great trouble was in finger- gaily went to the studio and in to her ing; she would not watch nor try to get lesson. She saw a small pad of writing them correct.

paper in the teacher's hand; but, as Miss When Miss Jewell would talk and try lewell didn't call her attention to any misto make her realize the importance of it, takes in fingering, she thought the prize she would reply, "It sounds just as well was surely hers. this way, and fingering is too much bother any way." end of the lesson, "how many mistakes in

One day when she went for her lesson she saw a notice like this fastened on the bulletin-board in Miss Jewell's studio: fingering do you suppose you made?"

-FINGER WEEK-May 1st to 8th "I wonder what that means," said Betty

NEXT WEEK IS

FINGER WEEK

"I see you are looking at the new sign."

does pay."

more than any other pupil in the class made. And," continued Miss Jewell, "what makes it worse is the fact that to herself. While she sat in the waiting-room, looking over the music magazines and

these careless fingerings have cheated you out of the chance of playing at the mulistening to the other pupil's playing, she sicale to be given at Mrs. Field's.' kent wishing that Miss Jewell would hurry To play at this musicale had been the and get through with the pupil so she hope and aim of Betty for over a year; could find out what that notice meant. and when the teacher went on to tell her that Anna Reed, her rival in the class, had been chosen to play on the program, she was heartbroken. After she had

stopped crying she asked Miss Jewell why Mrs. Field had picked Anna to play, when they were both studying the same pieces. "Betty, do you remember the day last month when you heard Anna playing her pieces for me while you were sitting in the waiting room?"

"Well, Betty," said Miss Jewell at the

Miss Jewell looked at her for a minute

and then said, "You made fifty-three mis-

takes in fingering alone; and that is twenty

"Not very many," replied Betty.

Betty studied a few seconds and then Then the studio door opened and she answered, "Yes, I do; and there was an Then the studio door opened and sale old lady waiting in the room too." heard the teacher say, "Careful fingering old lady waiting in the room too." "And wasn't she still waiting when you

"Well," thought Betty, " I can play as finished your lesson and went home?" "Yes," replied Betty.

good as that other pupil, and I don't look at the old fingering either." "Well, Betty, that lady is the mother "Good morning Betty," said Miss Jewell, of Mrs. Field; and she also has taught piano for nearly thirty years. She decided "Yes," answered Betty, "and what does that Anna was to play at her daughter's musicale, because she said that Anna's

It mean? "replied the teacher, "that playing was smooth and clear, while yours during the week of May 1st to 8th, which was muddy and careless."

Betty made up her mind right there that the mistakes in fingering that each pupil she would pay close attention to the fingermakes, and the one having the least to ings given in her music; and I'm glad to his or her credit will receive a nice re- say that she really did.

"Oh! I'm going to get that reward!" came out first, without a single mistake made in her fingering throughout the les- part in it, too. This was quite an honor, and it proved to Betty that Miss Jewell started to write operas, the most important The ensuing week Betty practiced more had told the truth when she said, "Careful of which are: than usually and did not wait for her fingering does pay."

#### Little Biographies for Club Meetings

No. 12. Donizetti and Bellini

Donizetti and Bellini are two more Italian composers of opera; and because their works are of a similar nature and they lived at the same time they are often coupled together. They seem not to have had as much influence on the period of time in which they lived, nor on the following period, as some composers had; therefore they are not considered to be imnortant. However, their operas have remained popular because they are melodious and pleasing. Some of the melodies from them are quite universally known. The Italian operas at their time were rather elaborate and showy; so these composers wrote in that style, to please the people. To-day they seem almost to be too melodious and sentimental



1797-Donizetti-1848 THE WAS

Gaetano Donizetti (pronounce Guytan-o) was born in 1797 and entered the army. While stationed in Venice he wrote some operas in his spare time. After this he resigned from the service and spent the rest of his life writing operas. He wrote at least sixty-five, of which the most important are:

"The Daughter of the Regiment," "La

Vincenzo Bellini (pronounce Vin-chen-In the second fingering contest, Betty tso Bel-leen-y) was born in 1801. His father was an organist and gave him his "Oh! I'm going to get that reward: came out irrst, without a single mistake: attner was an organist and gave him his exclaimed Betty; and yet she gave fittle against her credit. When the time came first music lessons. However, the time thought to the corrections Miss Jewell for the fall recital she was asked to take gently and became acquainted with the

(Continued on next page)

PIANO SOLOS



# JUNIOR ETUDE—Continued



#### Little Biographies

(Continued)

"Norma," "I Puritani," "La Sonnam-He died in 1835, at the early age of

thirty-four. Some of the operatic melodies of Donizetti and Bellini that you can play at your club meetings are:

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#### Questions on Little Biographies

- 1. About when did Bellini live?
- What was his nationality?
- When did Donizetti live? What profession did he first take up?
- About how many operas did he write? Name one of his best known operas?

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must be sixty minutes' worth, not fortyfive or fifty-one or fifty-four Each min ute must bring its worth, otherwise, your music is being sadly cheated.

And if a minute is spent carelessly, without effort and concentration, it is wasted. Test yourself some day when you are practicing and see if your music is getting a good full sixty minutes' worth, or if it is being sadly cheated.

> Come, Peter Pan. and blow your pipes, Come Flow them loud and long Come call the Wind Come call the clouds, Come call The Earth To song.

#### Answers to Ask Another

1. A quintette is a combination of five 6. It is an opera. instruments, or a composition written for such a combination.

Spanish slow dance derived from the

L Brahms died in 1897. 5, Wagner wrote "Die Meistersinger." movement.

3. Mozart was an Austrian

7 B2

2. A saraband is an old-fashioned instrument, the pitch of which is made by ganizing a little music club around our moving the slide in and out.

9 D double sharp 10. Beethoven, 7th Symphony, second



DEAR JUNIOR ETUDE

Although I am eighteen I enjoy reading As soon as The Etude comes I turn to 7. Name one of Bellini's best known received the music award for four years wish our teacher would start one.

> From your friend. MARION R. BLAKE (Age 18), Pennsylvania.

My teacher teaches three groups of If you had sixty cents to spend you would pupils, the junior, intermediate and seniors. Dear Junior Etude:

And so it is in practicing-your hour and the junior group won.

From your friend, Betty Concannon (Age 11), California

DEAR JUNIOR ETUDE:

the Junior Etude and the letters that ap- the Junior page. Although I am too old Prince. The pony and Cecelia seemed both pear in it. I play the piano, violin and pipe to enter the contests, I greatly enjoy read to be longing for adventure. She sprang organ, having begun to study music when ing the essays. I live in a small mining to his back, and he galloped away into I was twelve years old. At the school town and never have a chance to hear any the night. I was twelve years old. At the school from which I have just graduated I have great musicians unless I go to another city. Cecelia was so light of heart, Prince with the major award for four years. We have no music club in our town. I do so fleet of foot, and the night air so ex-

From your friend, MARY WACHTER (Age 15), Pennsylvania.

for your money, not forty-five, or torty-a rectual.

vicinity, so I do not have the opportunity to the master's faces all the glory of their penny must bring its worth, otherwise you played the best. There were three judges, violin and play first violin in our school.

The less more of the last more of the last supports making the penny must bring its worth, otherwise you. The group that won was to receive a treat, orchestra, but am not yet far enough ad-

> From your friend, DOROTHY EDMUNDS (Age 15),



Club Corner

DEAR JUNIOR ETUDE:

I have been taking lessons less than a year and intend to become a music teacher 8. A trombone is a large, brass, wind when I am older. I am thinking of orneighborhood.

From your friend, MURIEL SCHROEN (Age 10),

#### A Fairy Cour to Music Land

By ROSANN RENTSCHLER VAN VALER (Aged Ten Years)

One night, after eating great quantities of pumpkin pie and fretting for more adventures, Cecelia fell asleep and into the midst of a strange dream.

What she saw was her own black pony

hilarating that they seemed to be flying up, up, up 1 They were galloping into led to Musicland. Cecelia felt strangely N. B. Why not start one yourself,
Mary? Lots of Junior readers have done

masters of music from whom she had

One man looked so much like Beethover that she ventured a question. He invited vicinity, so I do not have the opportunity go. The music thrilled her, and she read

The last note of the last number melted vanced on either instrument to play well.

From your friend

From your friend of Cecelia's eyes the lady said, "I am Talent. I go where you go if you give me a corner of your heart in which to

> Strange and dream-like as this may seem when Cecelia reached home Talent was with her. Though her form was invisible her spirit throbbed in every note that Cecelia's violin sang.

The sunbeams call. And call the birds. The leaves, and every thing-Come call all nature With your pipes. Come call the Earth To sing.

pretty prizes each month for the best and before the tenth of October. Names of neatest original stories or essays and anprize winners and their contributions will swers to puzzles.

JUNIOR ETUDE-Continued

JUNIOR ETUDE CONTEST

THE ETUDE

Subject for story or essay this monthboy or girl under fifteen years of age per do this on each piece. may compete whether a subscriber or not. All contributions must bear name, age must be received at the Junior Etude considered.

#### School Credits for Music Study (Prize Winner)

As is shown in the ETUDE for August, music students make much better grades than those who do not study music. If music can not be taught in the schools. outside study should therefore be encouraged. Music credits are one form of enmuragement. In some school systems, outside teachers may teach the child. The student must be able to write and play the scales, play the three primary triads of the scales, define Italian terms, understand harmonization, and must take three examinations each year, under a board controlled by the school. There may be other systems just as good. I think music credits are a great help to music students because the system helps them to get their diplomas; and I think every school should give credits for music.

ETHEL KEEBEL (Age 13),

### School Credits for Music Study

(Prize Winner)

In the large city schools they have what is called public school music, beginning in the second year. In most of the smaller towns they do not have this arrangement, so that the ones who are talented have to pay to take music. Some students who want to specialize in music must take lessons in addition to heavy school schedules all through grammer and high school and even in college. In the small towns one credit at least should be given for music; and I know I would like to see one credit for music on my own report card each

·CLARICE V. WOOSLEY (Age 10),

#### School Credits for Music Study (Prize Winner)

Credit toward graduation for music in schools is a fine help to any music lover who intends to make music a life work. It allows a student more time for practicing-time that otherwise would have to be spent in preparing lessons. The more time spent in practicing and concentration, the nearer will the student be to which we all strive.

DEAR JUNIOR BYTON: Which notes have their stems turned up which notes have their stems turned upwift and while her turned down?

And which are turned down?

And which are turned down? There are subjects pertaining to music, such as theory, harmony, musical history and appreciation, that students taking outside practice for credits must carry. These subjects enable a student to gain a better understanding of music.

DOROTHY LOOMIS (Age 14), New York

#### HONORABLE MENTION FOR MAY ESSAYS

THE JUNIOR ETUDE will award three Office, 1712 Chestnut St., Philadelphia, Pa. be published in the issue for December.

Put your name and age on upper left "Musical Memory." Must contain not hand corner of paper, and address on upper right hand corner of paper. If your conover one hundred and fifty words. Any right hand corner of paper. If your contribution takes more than one piece of pa-Do not use typewriters.

Competitors who do not comply with and address of sender written plainly, and ALL of the above conditions will not be

#### PUZZLE

Arrange the words as the dots are arranged. The letter falling on x will give the name of a famous composer.

. . . . x . . . x . . . . x . . . . .

1. A well-known German opera. 2. A famous composer. 3. A well-known oratorio. 4. A famous composer, 5. A famous composer. 6. A famous opera composer. 7. The science or art of combining tones in chords. 8. Lines and spaces.

PRIZE WINNERS FOR APRIL PUZZLE: Syphrah T. Cornfeld (Age 13), Penn-

Edmund Byrne (Age 14), Pennsylvania Norma Wenzel (Age 12), Wisconsin.

> Answer to May Puzzle Mozart-Arthur Handel-Delaware Wagner-Nero. Beethoven-Venice. Bach-Ache Chopin-Pint.

#### HONORABLE MENTION FOR APRIL PUZZLE

PUZZLE

George Velte, Henry Dunhoek, Ruth Pardee, Bietz Berky, Borz Calhalan, Charbotte

George Velte, Henry Dunhoek, Ruth Pardee, Bietz Berky, Borz Calhalan, Charbotte

Born Charles, Born Charles, Barrier, Barrier,

Born Charles, Barrier, Barrier,

Born Charles, Charles, McCarles, William

Hamilton, Dorothy Feteron, Mabel, Parch

Barrier, Barrier, Barrier, Barrier, Born

Barrier, Barrier, Barrier, Mary Carrobn

Barrier, Barrier, Barrier, Mary Carrobn

Barrier, Barrier, Robert Johnson, Lob Mus
grave, Mignon Hally, Ellin Nommers, Roberta

Ballet, Carry, Vighish, Dodge, Gerdaline

Mullet, Marzere, Wells, Basel C. Wood, Jose

Barrier, Wells, Basel C. Wood, Jose

Holling, Barrier, Mary Mary Review, Martine, Margaret, Martine, Mar

### QUESTION BOX

Ans. The stems of notes are placed so that they lie as much as possible on the state of the notes, and if they go down they are on the left. However, in part-song writing or in polyhonic go up, and the stems of the lower parts or voices go down, regardless of how they fit on the stems.

## LETTER BOX LIST

LETTER BOX LIST
Letters have also been received from the following: Edmund Byrne, Lary fanc Carbe Children and Carber States and Carber St

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OFFERTORY

OFFERTORY

POSTLUDE

ANTHEMS

(a) The Lord Said.....Orem (b) Rest, Holy Bahe.....Harris

OFFERTORY

POSTLUDE

Organ: Adeste Fidelis Reading Lomare Piano: Venite Adoremus.....Bernard

PRELUDE

ANTHEMS

OFFERTORY The Angel's Song......Shelley (B, solo)

POSTLUDE

And the Angel Said..... (S. solo)

..... Grant

THE ETUDE

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Other Music Sections in this issue on pages 729, 757, 765

#### EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

Jolly Darkies, by Karl Bechler, Arranged for Rhythmic Orchestra.

Frily come with her keds eastern for and Little Kins Muntet with and Little Kins Muntet with and Little Kins Muntet with the spoon hirtig it have a sense from a sense from the case that the spoon king it have a sense from the case to the content withing a fare them for yet're gaing to have more than the content and that sense that the content and that sense that the content and the content and

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ite	MORNING SERVICE	EVENING SERVICE
SECOND	OFRELUDE  PRELUDE  Press Per O'er the Hills. Frysinger Plano: Andres Plano: Authors  Benedicture of Donine	PRELUDE Trans. Leve Light
7.7	PRELUDE Organ: Canzona Piano: Trelude MelodiqueAlkan  ANTHEMS (a) The Lord is NearWooler (b) Just As I AmNeidlinger	PRELUDE Organ: Ghost Pipes Lieurance Piano: Day's End Protiwinsky  ANTHEMS (a) O Light of Life Kountz (b) The God of Love Lawrence

Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1928

buet for B. and T.) A Little Prayer......Preston POSTLUDE POSTLUDE Organ: Anniversary March....Pease Piano: Elevation ......Floersheim PRELUDE Organ: Valley of Dreams.....Hopkins Piano: Legend .......Lund-Skabo Organ: A Song of the Night, Sheppard ANTHEMS (a) Pleasant are Thy Courts Above (a) Praise the Lord......Wooler
(b) Legend .......Tschaikowsky OFFERTORY

OFFERTORY

God's Will ......Stults

POSTLUDE Organ: Stately March in G. Galhraith Piano: March of the Nohles Lumley-Holmes

PERLUDE Organ: Christmas Offertory...Hosmer Piano: In Remembrance ...von Blon ANTHEMS

was Long Ago.......Hopkins to Cradle for Jesus......Dicks

Ever Merciful......Kountz (Duet for S. and A.)

OFFERTORY

POSTLUDE

PRELUDE

Organ: Lullahy in G......Marks Piano: In the Twilight......Posca

ANTHEMS

(a) O Worship the King.....Foerster (b) There Were Shepherds....Vincent

Reverie .........Schuett-Hartmann (Violin, with Organ or Piano)

POSTLUDE Organ: Royal Procession ..... Marks Piano: Prayer ......von Weher

we slay them an octave lower (and much more true). Turkey in the Stone (American Dance Turke) and Stone (American Dance Turke) and Corte true and the state of the process of the process

Man goes, he dro small, white drean creeping, creeping without jerks or 'muggy' notes. And drop a small, white dream right down middle part—why, so much the hetter!

Little Hunting Song, by Ella Ketterer
Let's go hunting! For
kangaroos realwas, We're
going on borse-back and the
borse trots along in six-eight
time, smoothly and briskly for
the grame, look, isn't that
a kangaroo's tail sticking out
of the grame? Faster and

#### Musical Education in the Home

Grandfather's Clock, by Mari Paldi Mayhe we have seen a "Grandfather's Clock" which is one of those very tall

(Continued from page 725)

their motto in life "I serve," Nobody enters the teaching profession, especially that of public school music, expecting to get rich. Everyone knows it is a life of service. Because of his great desire, his willingness to work and wait, we too, believe this young man can "make a success of teaching public school music," despite his handicap of a late beginning and restricted means. We only wish we had many more with his determination and spirit of self-sacrifice who are willing to take the time to prepare themselves adequately for this branch of music teaching. It would be of untold benefit to the cause of music in America and bring the millennium in the teaching of music in the public schools.

#### The Last Chapter

To THE Error Chapter

To THE FIVE of The Breng I an writing Applitudes of the Breng I and writing particle and the state of the Breng I and the state of the Breng I and the B

place.

Have often thought how line it would be it. The world be in the place of th

### Answers to Can You Gell? GROUP No. 17 SEE PAGE 726 THIS ISSUE

1. The Music Drama; that is, the opera in which the prime intention of the musical score is to interpret the dramatic spirit of the libretto.

spirit of the libretto.

2 Pertaining to tones with different names but the same pitch; as C-sharp and D-flat.

3. "Fay-Yen-Fah," by Joseph Redding (Charles Templeton Crocker, librettist), at the Monte Carlo Opera House,

on February 26, 1925.

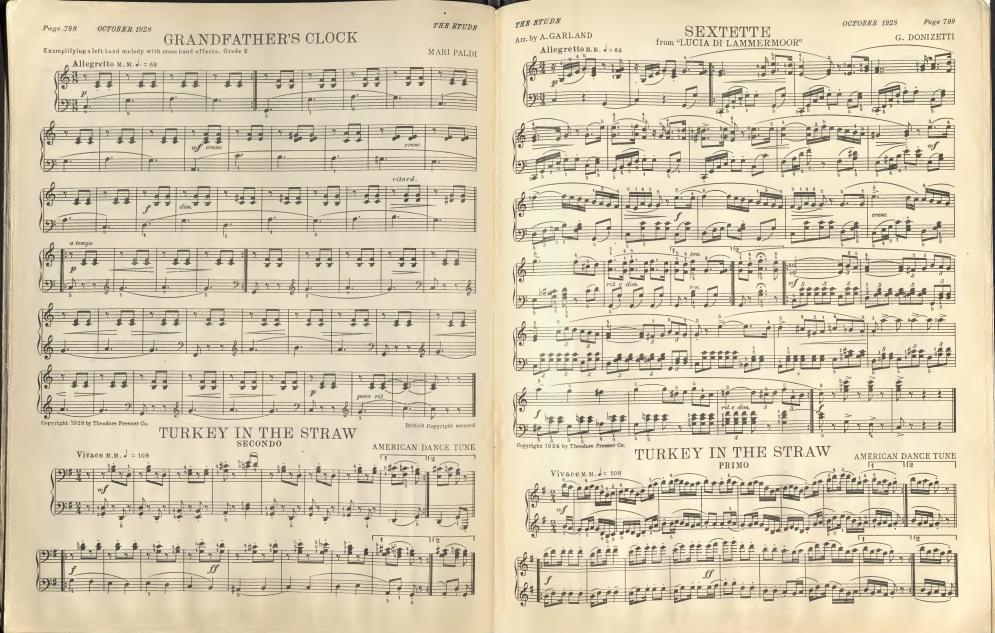
4. A tone with a pitch which does not belong regularly in the scale of the key in use.

5. Concertmaster 6. One-half the time of the note which precedes the dot. 7. Eight,

8. A flourish of trumpets, used especially to announce the en-trance of royalty, of royal processions, or of combatants in a tournament. 9. Between the third and fourth

and the seventh and eighth tones of the scale. WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."





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Allegro M. M. J .= 72

ELLA KETTERER

Last time to Coda

THE ETUDE

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# SAND MAN'S SONG

LITTLE HUNTING SONG

M. L. PRESTON

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The author has divided this book into three parts with chapter headings as follows: Part I, First Stopping Keys of G, D and A; Part II, Second Stopping Keys of C. F and B Flat, Second Ottawe of G Scale; Part III, Combination of First and Second Stoppings With a Supplement of Familiar Airs Arranged for Violin and Piano and also as Violin Duets.

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book comes to a close all of the major and minor scales and a few

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The author of this hook is well known in Chicago and through-

out the Middle West as a successful violin pedagog and concert violinist, and her logical and successful violes for teaching violin heginners are incorporated in this method. It is strictly a first

position method and starts in the key of G, the natural key position of the violin. Clear, concise explanations together with illustrations covering the correct position of holding the violin and the how are

given. Accompanying a number of the first exercises, illustrations also are given showing the positions of the fingers over the strings. A thorough explanation of the rudiments of music is given at the

A thorough explanation of the radianents of music is given at the prigning to insure a good start for the beginner and the exercise presented are attractive, yet so practical as to insure a good fanger from a constant of the contract time of the contract of the contract of the contract of the contract starteries (tilter compensation and violin arrangements are used to hold the interest and slid the pupil's progress. Some of the numbers are from the Classics, others from fails congus and other sources. These little pitters have plane accompanied for the contract of the contract of the contract of the contract to the contract of the contract of the contract of the contract to the contract of the

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#### THANKSGIVING AND CHRISTMAS Music

This reminder, prepared for publication in the late summer, will not meet the eyes of our readers much too soon to be of interest in connection with the question of music for two of the most important events of the year-Thanksgiving and Christmas. For most choir directors and organists these problems must be anticipated by at least a month or two. Consequently, from now on it is never too soon to get in touch with one's favorite publisher with a view to the selection of suitable and effective music, either for Thanksgiving or Christmas. The Theodore Presser Co. catalog of music of this kind is very extensive and long ex-perience in taking care of such wants makes it a very simple matter for anyone to get promptly just such an assortment as may be depended upon to provide the best possible choice. The On Approval system is extremely liberal. Whether one wants anthems, cantatas or solos, our service is certain to be helpful,

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THE ETUDE

#### Getting a Good Start (Continued from page 777)

from the very first instant of singing, on "float in the air" (no hardening of muscles the consonant as well as on the vowel, and, immediately back of the point of the chin second, the retention throughout of the nor downward pressure upon the jaw condition of "responsive freedom" of all bone) and further to pronounce the sylthe parts involved, particularly of the lables upon a controlled breath with a tongue, lips and jaw.

mentioned first, because, if that control at the jaw and with "looseness" of the is not present when the initial consonant is tongue when it drops to its position for the articulated, it will not be present when the following vowel is sounded.

When Breath Control Is Lost T THE MOMENT breath control A is lost there will inevitably be an involuntary failure to retain the condition of "responsive freedom" of the moveable parts of the vocal instrument, with consequent constriction and injury to the quality of the tone. Therefore it is obvious that the retention of breath control po-too, with controlled breath, a continis of first importance to the production of uous flow of breath and tone, much action good tone, no matter what the exercise. of the articulating organs, and natural

the control of the outgoing singing breath pitches, has a distinct value in bringing is retained, that is, when the breath is sent the student to a realization of what it is forward with unwavering slowness and to sing with the articulating organs free steadings, there will not be a certainty that from rigidity and eventually to set up a at first the student will be able to retain, habit of singing in that desirable manner. at the same time, the condition of respon- The philosophy of such work is that sive freedom (tonicity with absence of the rapid pronunciation on a controlled beginner, because of long-standing habits the opportunity for stiffening the parts of stiffening tongue, jaw and other parts involved is reduced to a minimum. But when pronouncing, to make these parts the control of the breath is vital to the of the breath be retained.

the control of the breath is not retained, but in every other point as though actually the singer will inevitably cramp the parts. singing. It is for the student next to conmay but need not cramp the parts.

stated as follows. Let the student be in- movements of the parts involved in prostructed to will that the jaw be allowed to nouncing.

as to strict time. Teach her to study the

part for each hand by itself, counting

aloud, until she can play it without stam-

mering. When she first puts the hand

together, let her play with the metronome

Meanwhile, play duets with her at each

A Refractory Mother

I have a class of fifteen plano pupils; but since I live fitty miles of the pupils in a since I live fitty miles of the pupils in the since I live fitty miles of the pupils of the pupi

Oddly, Thayer says, "There is nothing

this no wrong will be done her if the sympathetic light.

set for a very slow pace.

TEACHERS' ROUND TABLE

(Continued from page 755)

lesson period-duets so simple that she can to decide what is best for a pupil, not read them with ease, such as Youthful her mother. So I'm inclined to think that

Joys, by Georges Bernard, or Kölling's you made a mistake in calling her into

Teacher and Pupil, Op. 366, in two consultation. A elever teacher will, of

MUSICAL HOME READING TABLE

(Continued from page 735)

bakers' bills promptly, quarterly and on lower order of her culture be taken into

anywhere to indicate that she exerted an land, whose aveel "Jean-Christophe" is

influence upon the emotional life and de-velopment of her son, and in respect of this "quiet, suffering woman" in a more

her own hands.

(Presser Company).

consideration."

quick, full action of the tongue, with per-The control of the singing breath is fect retention of the "floating" sensation vowel. Then will he have in mind the items necessary for success (through the use of syllables as well as vowels) in the acquisition of a good habit of tone pro-

Rapid Repetition of Syllables IT HAS been found that the rapid repetition on one breath of several short Unfortunately it is true that even when weight (force) of voice upon easy middle

rigidity) of the moveable parts of the breath of changing syllables keeps the lips, yocal instrument. It is possible for the tongue, soft palate and jaw so busy that more or less rigid, even though the control success of this device. If at first the student finds it difficult to make this ex-A distinction must here be observed. If ercise work, it may be done without tone, If this breath control is retained, the singer centrate upon willing that the tone shall be added without in the least changing the

take in consulting the mother, since I formerly used my own judgment? Please suggest materials for the pupil.—E. E. S.

If a doctor were called in to a sick

child, he would hardly ask the parents

what medicine he should prescribe. Like-

wise, a music teacher should be the one

course, take into account the wishes of a

pupil and even those of her parents; but

she will still keep the governing reins in

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## THE ETUDE

#### Schumann's "Novelette in F" (Continued from page 785)

Legato often may be obtained (as here

Measures 61-81 are in strong contrast

play as if a master were listening."

adroitly, for without elasticity in phras-

ing and lovely contrast in dynamics it

easily becomes monotonous. As an in-

stance, care must be taken that the accent

marked for the first note of each group

of five shall vary in intensity. The com-

It is seldom that the player is so left to

After a hint of the first section (82-85)

also that it ends with sufficient deliberation (not rit.) to avoid the appearance of hurrying into the next one.

In measure 22 the sixteenth note (which is also one of the triplet notes) is incorrectly written, as the passage ought to In measures 21-48 its use is practically



while in measure 48 (two notes against three) the G comes halfway between E and B-flat. This point is cleverly made clear in an Etude of Saint-Saens (Op. 52,





For measures 45-46 a pp is welcome poser gives little help by his solitary mf. (perhaps with soft pedal) as well as a ritardando, which last is best prepared by his own resources as here-"with great a very slight expressivo in the measure expression" might be written as our guide

While every player should have the the second one returns, to be treated, habit of obtaining a legato with the fingers naturally, much as before. For the Coda (when this is possible), it is often the case (beginning at measure 125), a rather more that the pedal may well be added to obtain animated tempo seems appropriate, with a a more beautiful one, or that the pedal slight slowing up for the last few measmust be used when the desired smooth- ures; observe the brisk feeling that comes ness cannot be got through the fingers; from the constant repetition of the triplets, as in such conditions as the following: in measure 123 to the end.

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out not alone for their artistic interpreta-

collector's attention.

MASTER DISCS (Continued from page 750) play two of the "Five Novelettes," com- are exceedingly difficult, the first requiring posed by that ingenious and melodic Rus- an exacting technic from the left hand as sian, Alexander Glazounov. The two well as the playing of trills in octaves, the movements which they chose are Interlud- second a smooth legato and dexterous

be a great assistance to a piano student. So, too, should Myra Hess' perfect performances of three of the ingenious PIANO recording is consistently im- etudes by Claude Debussy recorded upon Columbia disc number 7151M. The ausproving, and, although an impeccability of tone production has not been tere simplicity of the Girl with the Flaxen entirely established, still the characteristic Hair and the humor of the Minstrels is beauty of this instrument has been so re- ably brought out in her playing upon the produced as to command the respect of one side of this disc, and the grace and the most captious listener. Among recent the colorful charm of Goldfishes is excel-

prets them splendidly. This disc should

piano discs there are several which stand lently projected upon the other side. Mascagni, the well-known Italian comtions, but also because of realistic reproduc- poser, pays a tribute to Rossini's spontion. On Victor disc, number 6828, Har- taneous and exuberant genius in his reold Bauer plays Liszt's melodic Etude in cording of the Overture from "The Barber D flat and also Schumann's poetical fan-tasy In the Night, Opus 12, No. 5. Both number 5145.

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ium in Modo Antico and Alla Spagnuola, fingering. It is platitudinous to say that

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in many cases) by changing fingers on a note, as in measure 24 Organists are

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a note, as in measure 24 Organists are familiar with this device; but too many pianists have not made its acquaintance. The following exercise will be helpful:

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to the rest of the piece, the little motive PIANO of five notes being tossed, in polyphony, from one voice to another. A real prob-lem is given us, for these short phrases must be made interesting to the hearer. Remember what Schumann says: "Alroys" as wessets it.

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drance—STATE NORMAL BOHOOL, California, Fenna. We have here an extreme case of his fondness for repetition of very short phrases, as also in the Arabeske, Op 18,

This portion of the piece must be handled adroitly, for without elasticity in phras-

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Brighten up your living room, den or reception room with these polished solid cast brass candlesticks, which have a base diameter of 2½" and are 6" high. We'll send a pair to you for securing ONLY FIVE NEW SUBSCRIPTIONS.

BON BON BASKET

nickel-plated basket is one of our mos





Everyone should have this lovely filigreed banket. Can be used for fruit, cakes, but specially designed for pretzels. A handsome ornament on any serving table. FOUR NEW SUBSCRIPTIONS.

BURNS PARING KNIFE



REAL COWHIDE KEYHOLDER This handy, durable, key surse is made of real cow-ide and contains six hooks



\$2.00

BRASS NUT BOWL AND

This very attractive and useful set is one of our newly added awards. The holder is nickel-plated, (seven inches in height) and the glasses are engraved and of beautiful assorted colors. For service at Bridge and on special occasions you will find this set most desirable. ONLY SEVEN NEW SUBSCRIPTIONS.

A vase is an ever-welcome ad-dition to every home. This pol-ished hammered brass vase will meet with your instant approval. We'll send one to you for ONLY TWONEWSUBSCRIP TIONS.

NEW RELISH DISH



Another new addition to our notable list of awards is this round, nickel-plated Relish Dish. The handle is hinged and the amber-colored glass lining has three divisions. A truly worthwhile award for ONLY TWO NEW SUBSCRIPTIONS.

CHEESE AND CRACKER DISH



For those afternoon and evening lunches, this splendid farbetware cheese and cracker dish is an ever desirable gift. It has a bright nickel finish and an engraved glass dish and requires only FOUR NEW SUBSCRIPTIONS.

BURNS MEAT KNIFE

THE PURS MILE NAME OF STREET This special design stainless steel knife has a Cocobolo Wood handle, is 1134" long and is without equal for slicing cold meats and other slicing operations. ONE NEW SUB-SCRIPTION. (Not your own.)

PROPHYLACTIC HAND BRUSH

PROPHILACTIC HAND BRUSH
For these solled hands
For these solled hands
For these solled hands
For these solled hands
Interest the solled hands
Interest the solled hands
Did hand hands
Did hands
Did

2 Yrs.

\$3.50

This excellent, new addition to our ever-increasing list of awards is e pecially desirable at this season of the year, both because of its practical value in use and as an ornament. It is made of brass-hammered and highly polished—and requires ONLY FOUR NEW SUBSCRIPTIONS.

PLAYING CARDS WITH CASE



his pack of gilt-edge, waterproof cards in a gift. TWO NEW SUBSCRIPTIONS. Send All Subscriptions With Remittance Direct to THE ETUDE

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NEW BON BON DISH



This new Bon Bon Dish is one of our most popular awards. It is finished in dull silver and is gold lined. The metal butterfly on the tim adds very greatly to its attractive and hand so may have this award for ONLY ONE NEW SUBSCRIPTION. (Not your own.)



HAT a world—this new, ever-changing world of radio entertainment. And how easily the door swings back and lets you in. Snap a tiny switch, touch the FULL-VISION Dial—there you are!

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